

THE COMPLETE
DRAWING-BOOK.

[Price Five Shillings sewed.]



THE COMPLETE
DRAWING-BOOK;

CONTAINING MANY CURIOUS

S P E C I M E N S,

Under the following Heads:

1. SELECT PARTS OF THE HUMAN BODY.
2. ACADEMY AND GROUPS OF FIGURES.
3. BEASTS AND BIRDS OF VARIOUS KINDS.
4. LANDSCAPES, SHIPPING, FLOWERS, &c.

With several Outlines,

Rendered easier to the Comprehension of BEGINNERS than
any Book of this Kind hitherto made public.

The Whole neatly Engraved on

ONE HUNDRED OCTAVO COPPER-PLATES,

FROM

LE CLERC; | REMBRANDT, | BARLOW, | SPILSBURY,
LE BRUN, | BERGHEM, | CHATELIN, | CALLOT,

And others the BEST MASTERS.

To which are annexed,

PROPER INSTRUCTIONS TO YOUTH,

For their,

Improvement and Entertainment in this Art.

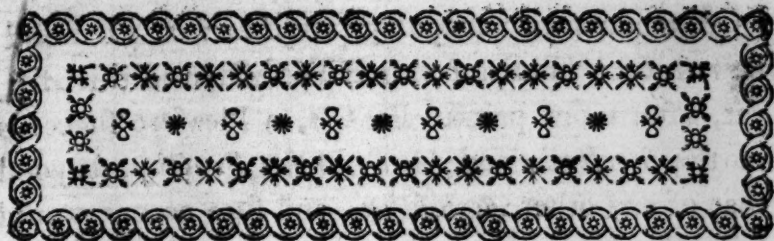
THE FIFTH EDITION.

WITH MANY ALTERATIONS AND ADDITIONS;


L O N D O N:

Printed for ROBERT SAYER, Map, Chart, and Printfeller,

N^o 53, Fleet-Street. 1786.



TO THE
STUDENT IN DRAWING.

 HIS *useful, noble, and extensive Art*, besides its being an immediate Introduction to *Painting, Sculpture, Engraving*, with all the Train of graceful Studies coinciding therewith, is even necessary to form the Minds of *Youth*, for whatever Station designed, since nothing informs or corrects our Ideas so soon as a true Knowledge of *Symmetry and Proportion*.—Although this *Art*, in its Extent, be as spacious as *Observation* can discover, or *Imagination* conceive, yet, in the following Sheets, may be found an Abstract, containing *Examples* amply sufficient to direct a GENIUS, in the least *apt or inquisitive*, not forgetting *Diligence*, but laying aside *Fear*; because every fresh Attempt on the same Subject will evidence

an

an Amendment to encourage the *Learner*. It would be rash on a sudden to expect Perfection in this *Art*; yet, after a few painful *Essays*, a Pleasure succeeds in the *Prospect*, and grows in the *Practice*, beyond that of any other *Acquisition*: and sure no one would spare the *Means* where the *END* is so *desireable*. Not one *Book* has hitherto appeared in this Country well suited to facilitate the Attainment of this *ART*; yet we are always invited to attend to *ample* and *learned Instructions* to *Beginners*, where the preliminary Discourses often puzzle and confuse the *Ideas* more than the *Examples*: *they* recommend are ever able to eradicate. But, since Example has made verbal Instructions expected, *we* here subjoin such as seem to *us* necessary for a *Work of this Kind*, viz. *Any of the following Examples being placed before you, a BLACK LEAD PENCIL, and PAPER, are all the Requisites needful.*—Then slightly sketch the general Proportions from the Object so placed, *which carefully survey*, and alter by rubbing it gently out with stale Bread, or Indian Rubber, slightly and cautiously retouching with more Correctness, still keeping your Copy so faint that you may with ease take out and amend it. When you can find no farther Disagreement from the Original in your Sketch,—*fresh point your Pencil*, and, keeping a waste Paper under your Hand, begin to finish your *Out-line*, taking particular Care to observe and imitate such Parts as appear *dark*, distinctly from those which are *faint* or *smaller*, the strong Touches being what gives Spirit to the *Out-line*, and, when properly given, always denote a *Master's Hand*.—

Let

Let your greatest Application be employed in making a *perfect Out-line*, for in this principally consists the *Art of Drawing*; this fully attained, all *Arts* are easy, and every *Study* will become delightful. The *Out-line* completed, *Light and Shadow* become your next Concern, which is a *Labour* so pleasing, that no Commendation can be given adequate to the Pleasure a real *Professor* finds in the Execution of this *Art*, or rather *Science* succeeding *Art*.—Beginners are apt to leave the Study of *Out-lines* too soon, and so commence *Painters*; like those who raise a *Structure* ere the Foundation be compleated. *Light and Shadow* are produced by *Etching* or *Hatching*, *Washing*, *Claro Obscuro*, *Painting*, *Modelling*, *Sculpture*, &c. &c.—As the first three are chiefly used by Learners, I shall give a few Hints for the executing each. And first, of *Hatching*:—Carefully observe the *Engraving*, or Manner in which the *Strokes* of the *Original* are laid, and keep with Exactness the *Form*, not so much regarding their Number; first slightly making them of a Thickness; and after, by various Retouchings, strengthen them to the Tone of Colour in your *Original*, whether you use *black* or *red Chalk*, or *black Lead*;—which may be used singly, or thus compounded, working the fainter Parts with *black Lead*, and give Strength with *black Chalk*; or, finishing your *Drapery*, *Hair*, and *Eye-brows* in this Manner, and the *Flesh*, or naked, with *red Chalk*.—This Method is best for copying *engraved Prints*, which I principally recommend to Beginners.—Next, of *Washing*, or *Shading*

2

with

with INDIAN INK :—Go exactly over your *Out-line* with a *Pen* dipped in *common Ink* ; with clean stale Bread rub out all Remains of your *black Lead* ; then mix your *Indian Ink*, by rubbing it in an earthen Saucer, with Water, till it is pretty *black* ; then take another clean Saucer, and dip your *Pencil* in the *Indian Ink*, and, with Water, mix it to the *light Shade* ; as it dries, deepen it where necessary, till you come up to the *Strength of your Original*.—This Method is most proper to use in Drawing from *Metzotintos* or *Paintings*.—Lastly, of CRAYONS, beginning with *black* and *white* :—Take *blue* or *purple-coloured Paper*, and, having exactly formed your *Out-line*, begin on the second Degree of your *Shades*, and, with *black Chalk*, *darken downwards* ; then take *white French Chalk*, to be found at all Colour-Shops, and *heighten* the lighter Parts to a perfect *white*.—In this Manner all *Paintings* may be copied in their *proper Colours* by having different *Crayons* of each Colour, from *Dark to Light*, in due *Gradations*, and practising by the preceding Rule, rolling a Piece of Paper to a Point, and *stumping* or *rubbing* each Colour on the Paper when finished, to prevent their coming off, which yet will be tender, and should be kept behind a *Glass*.

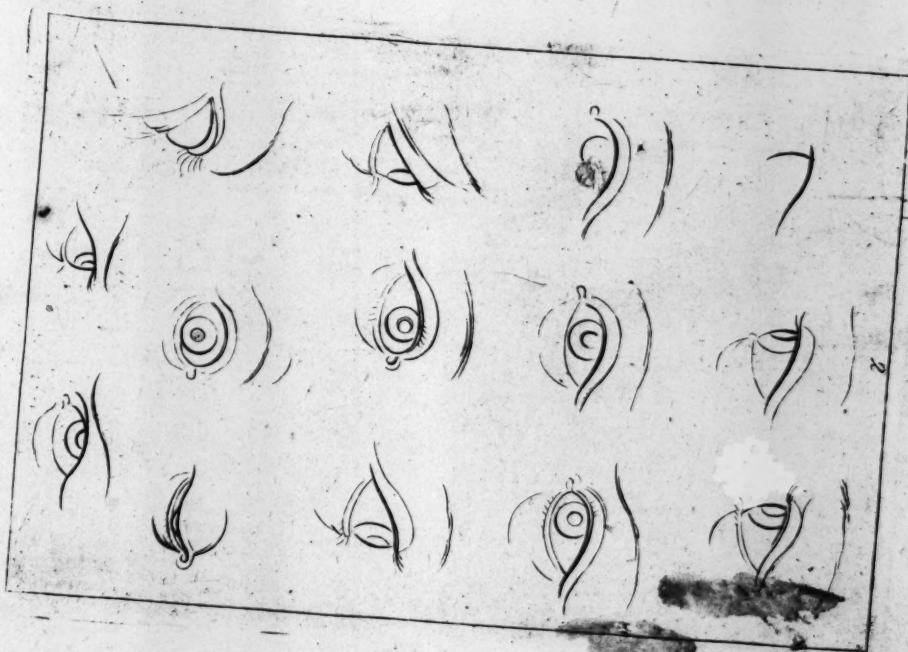
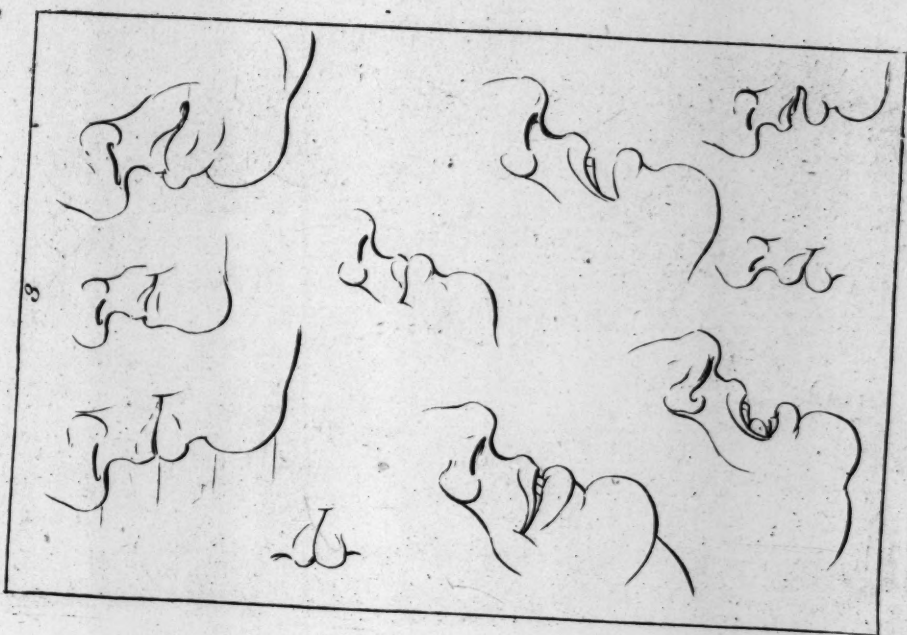
Plate I.





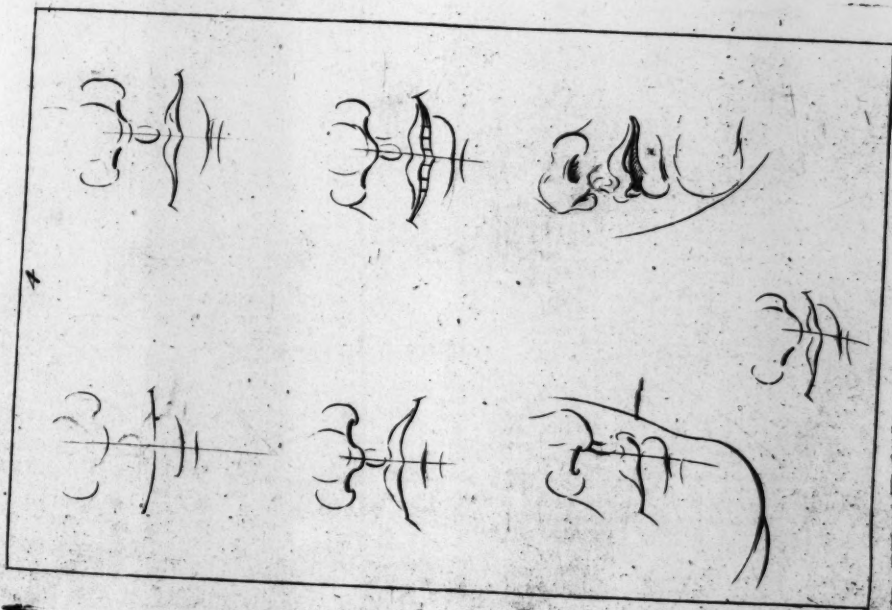
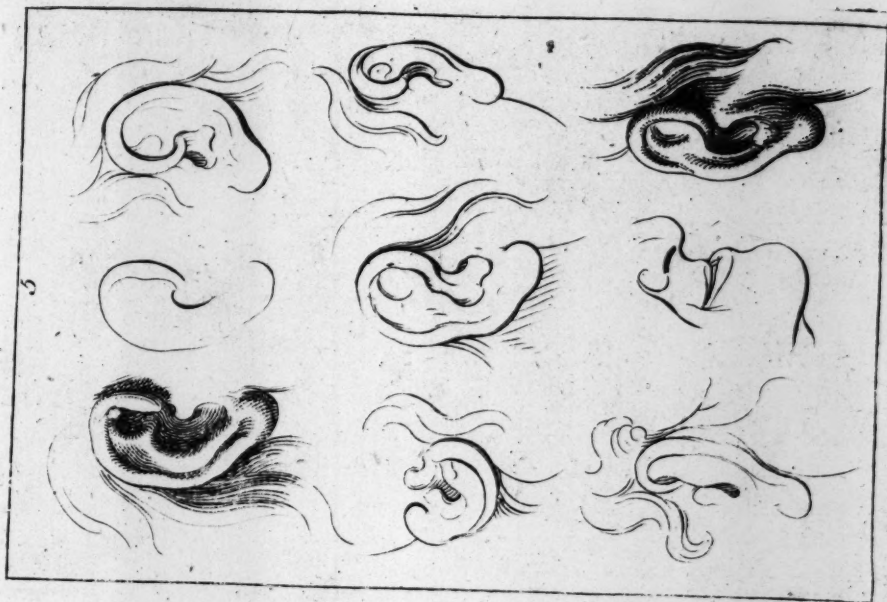
Published 14th May 1794, by LAURE & WHITTLE, 53 Fleet Street London.

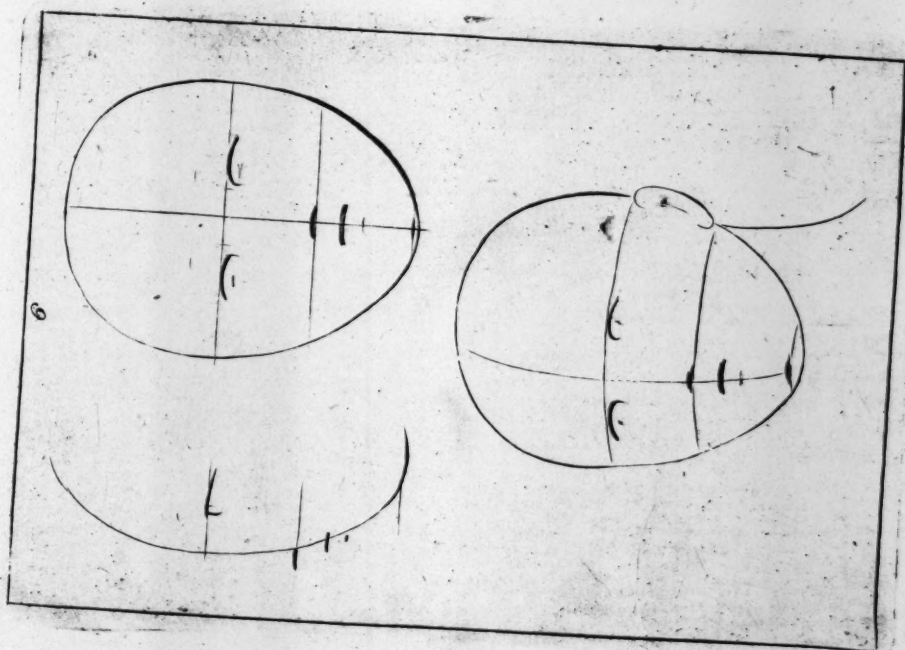
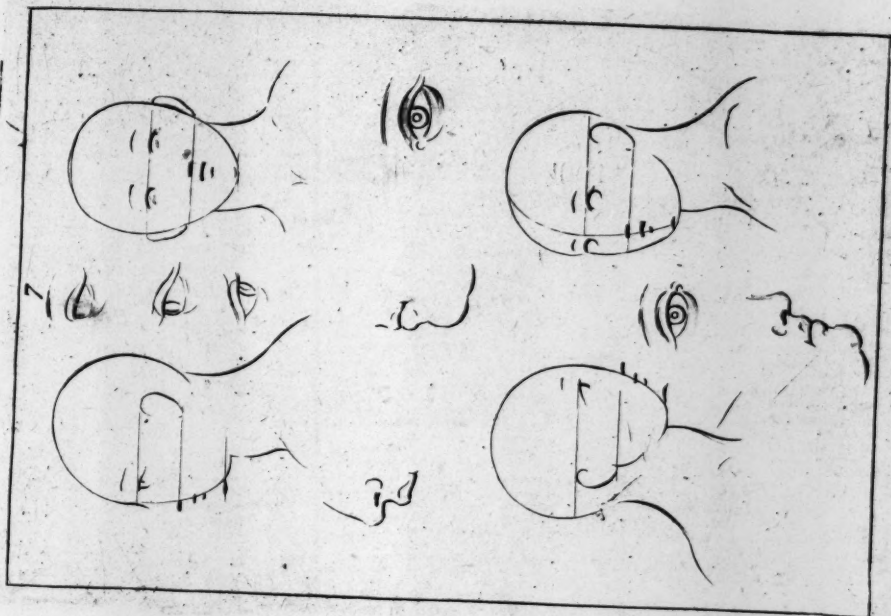


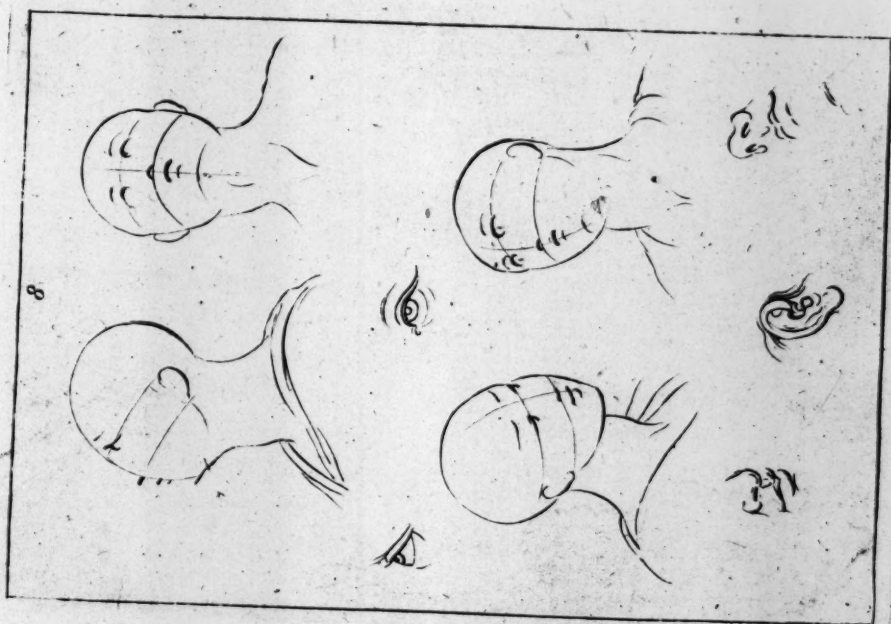
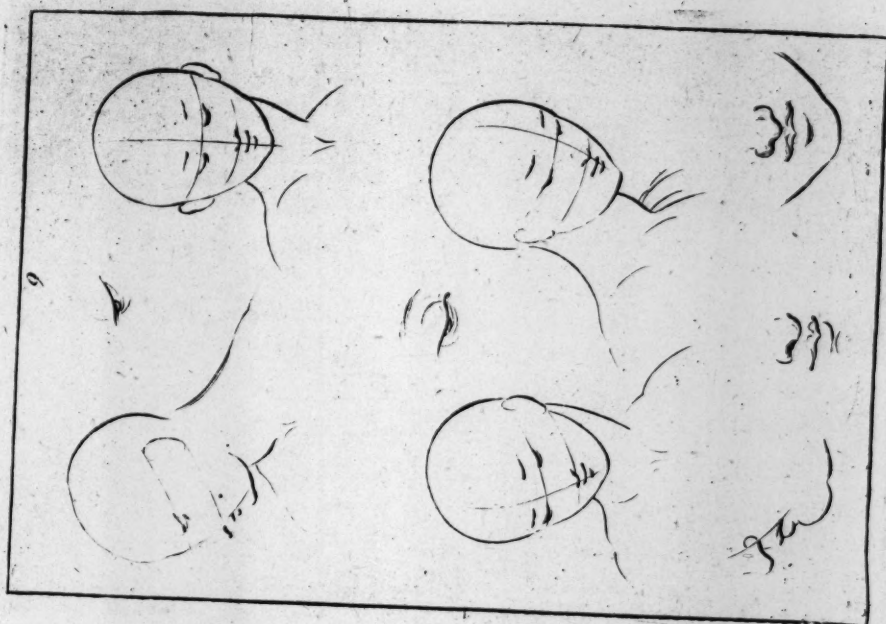


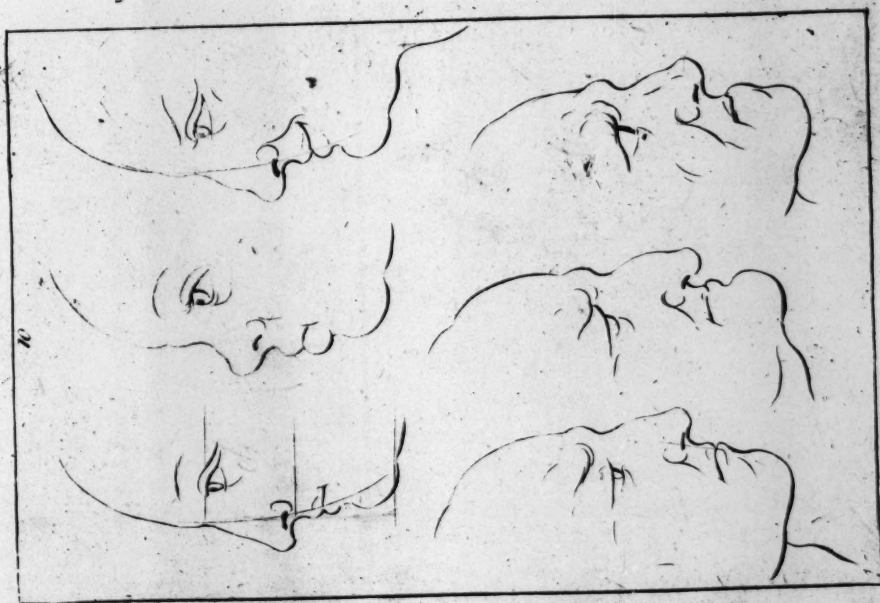
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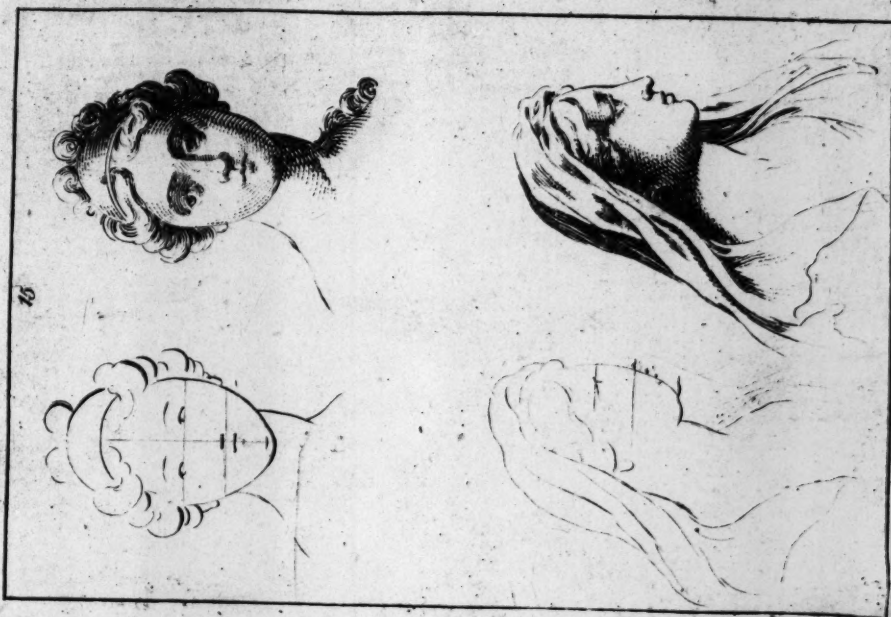




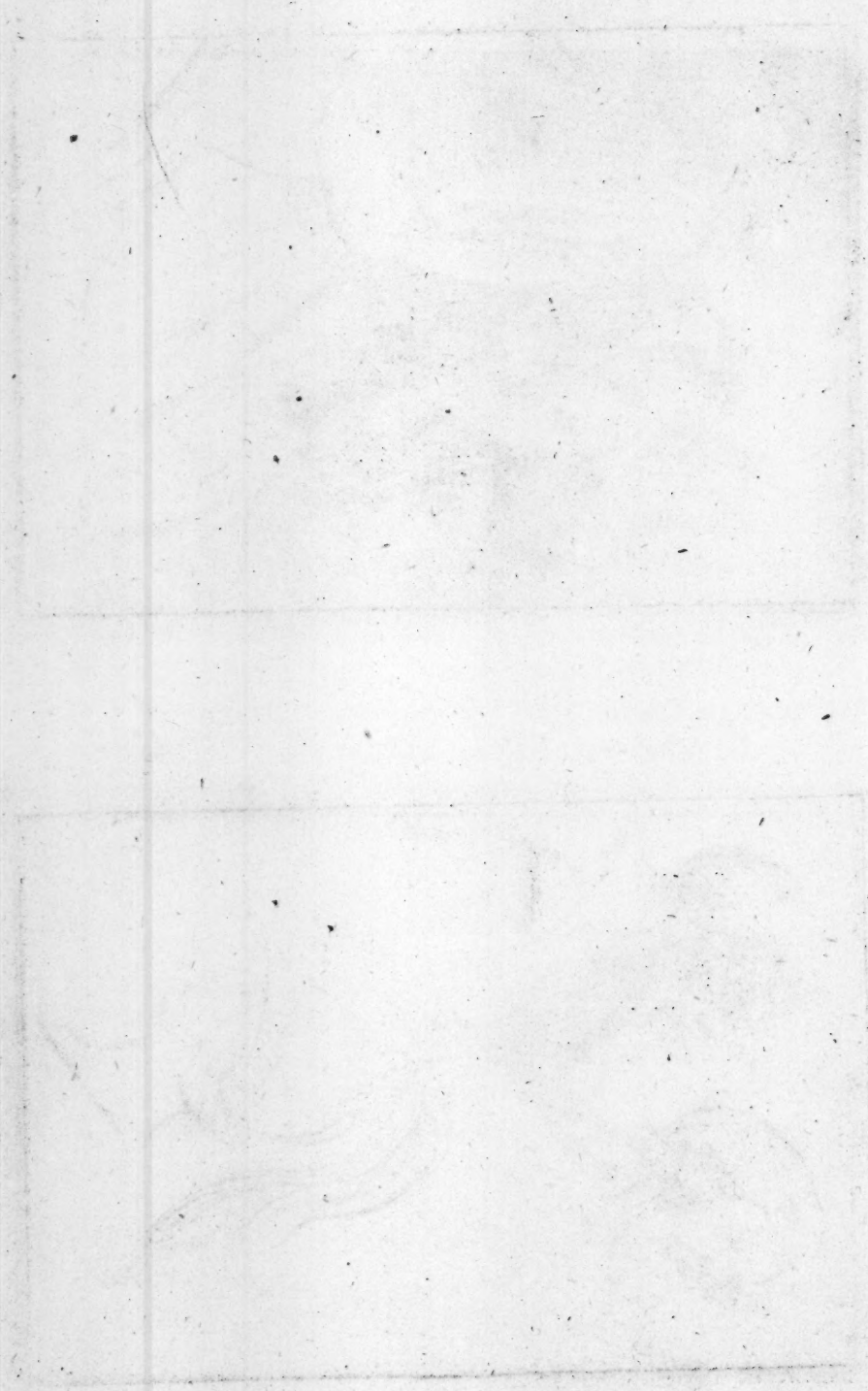








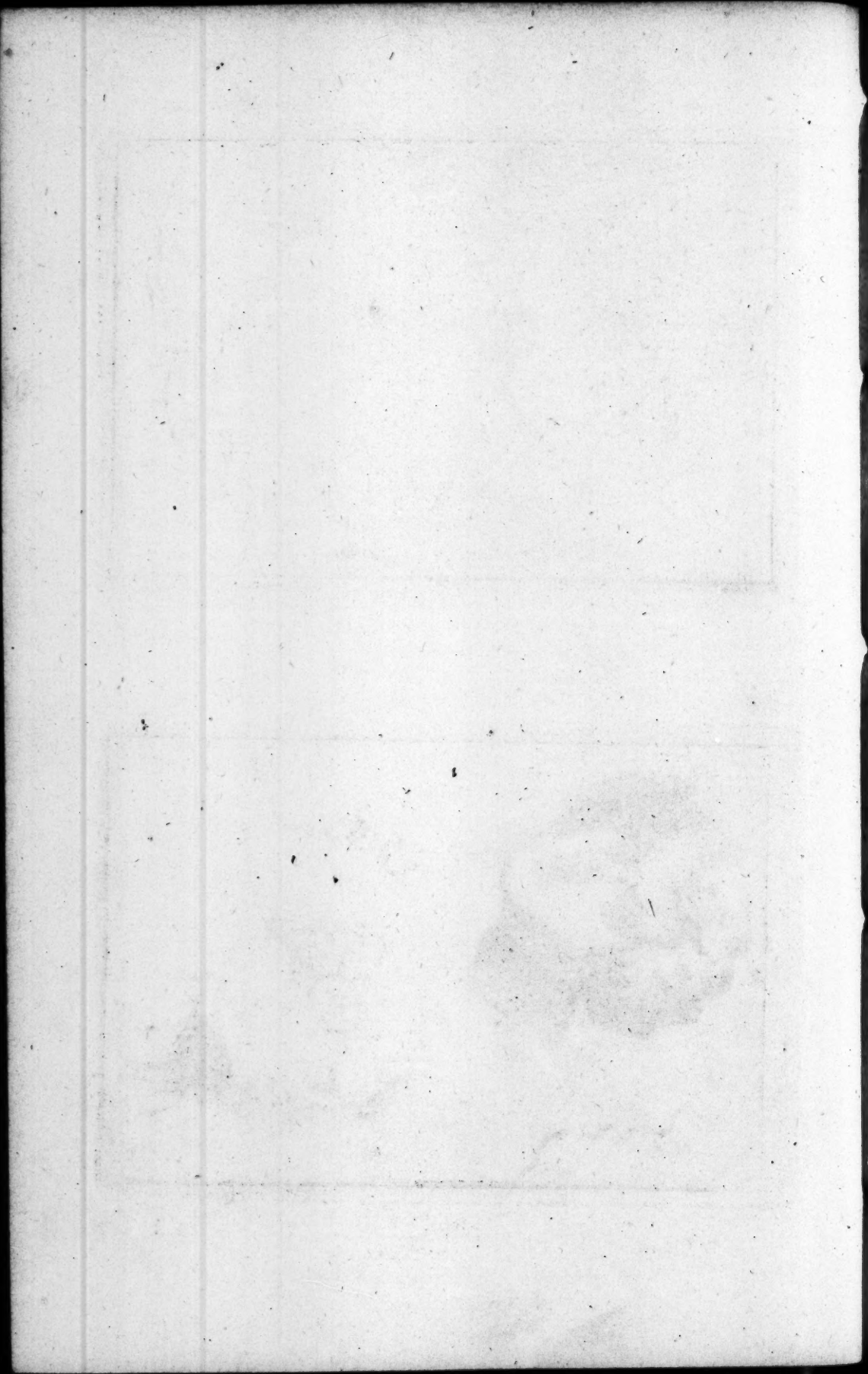




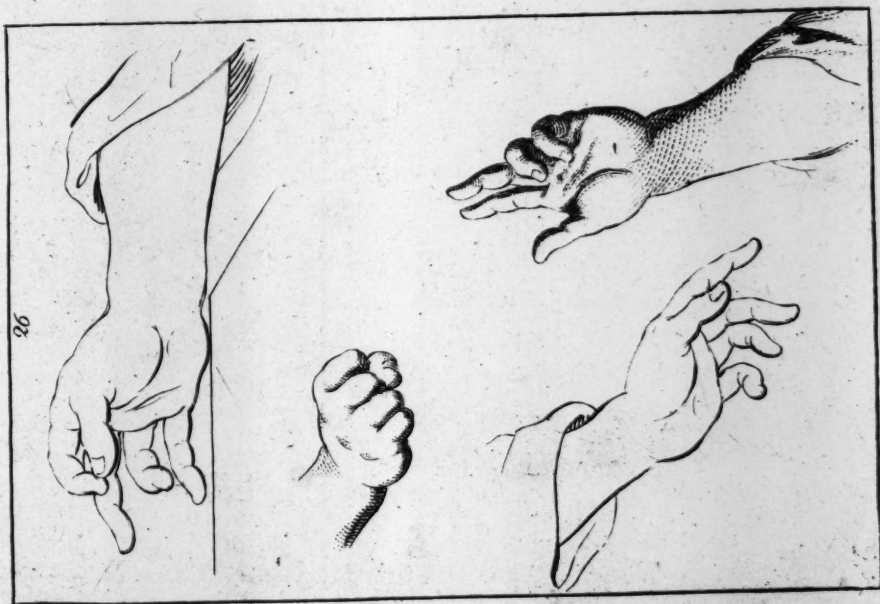
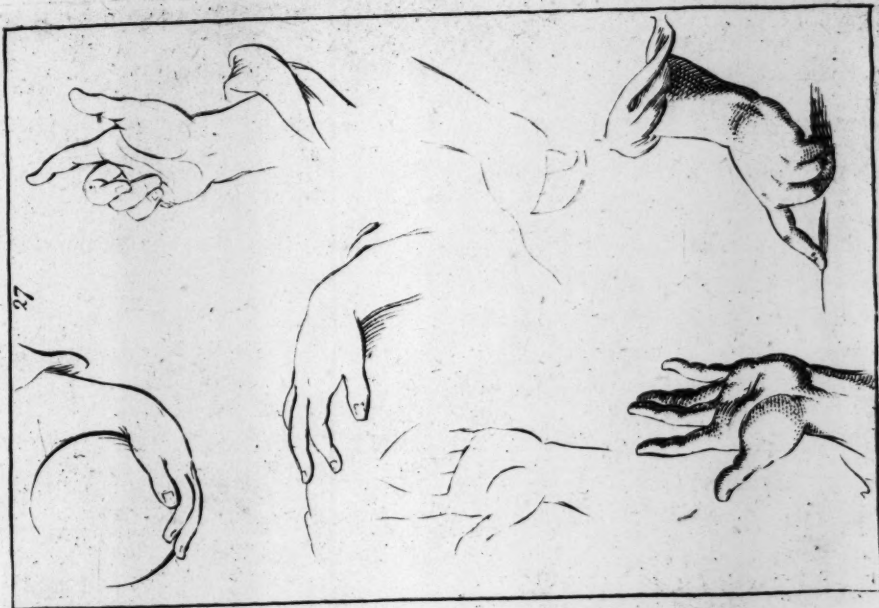


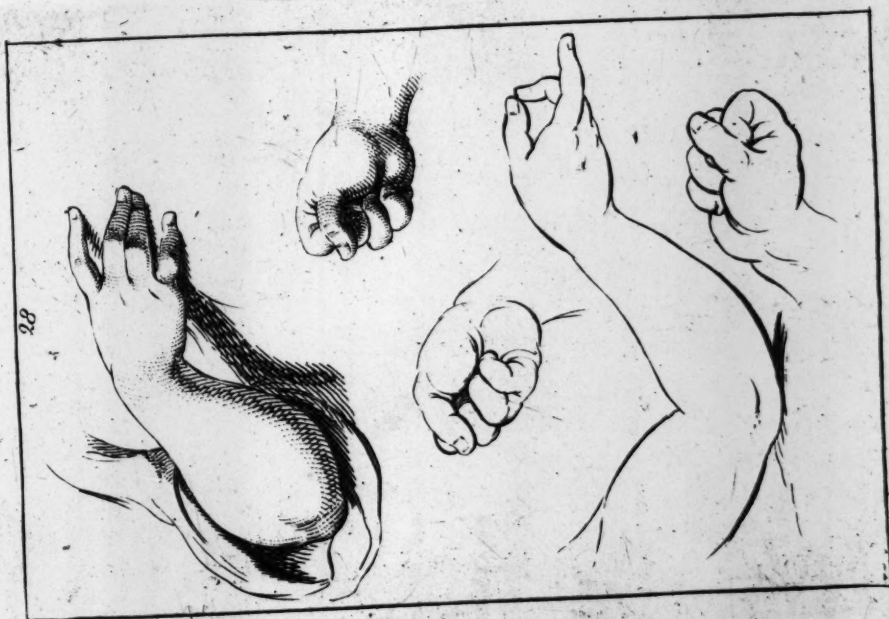
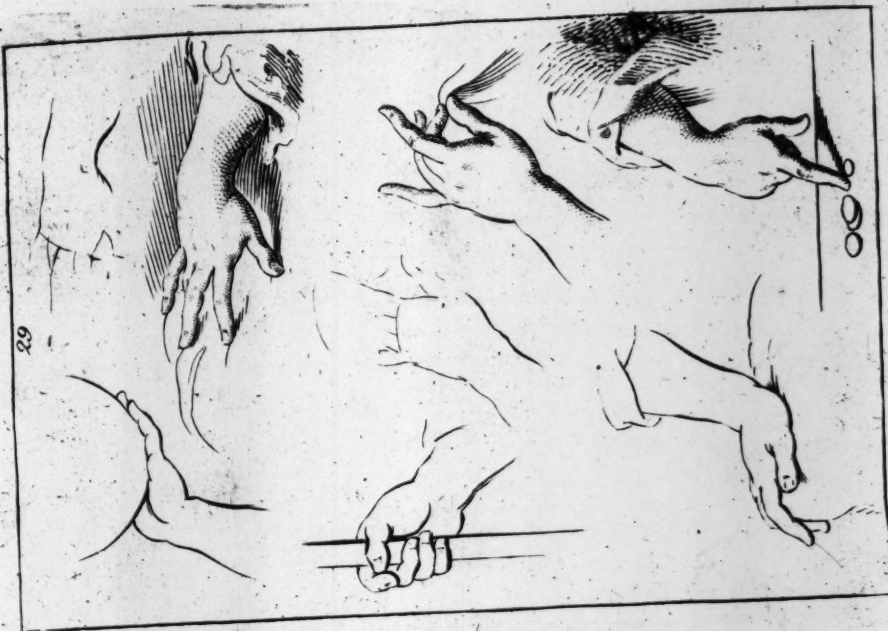


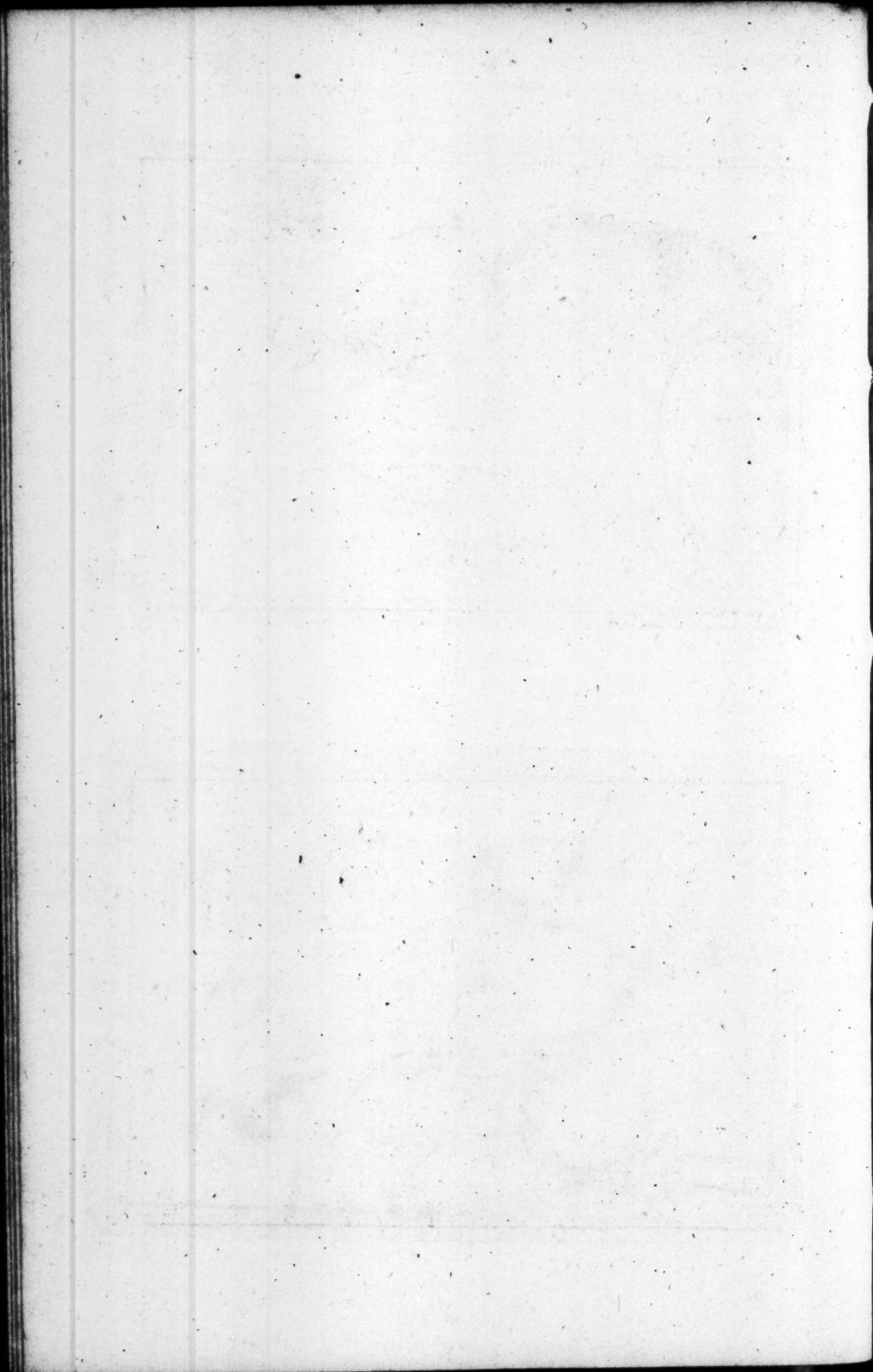


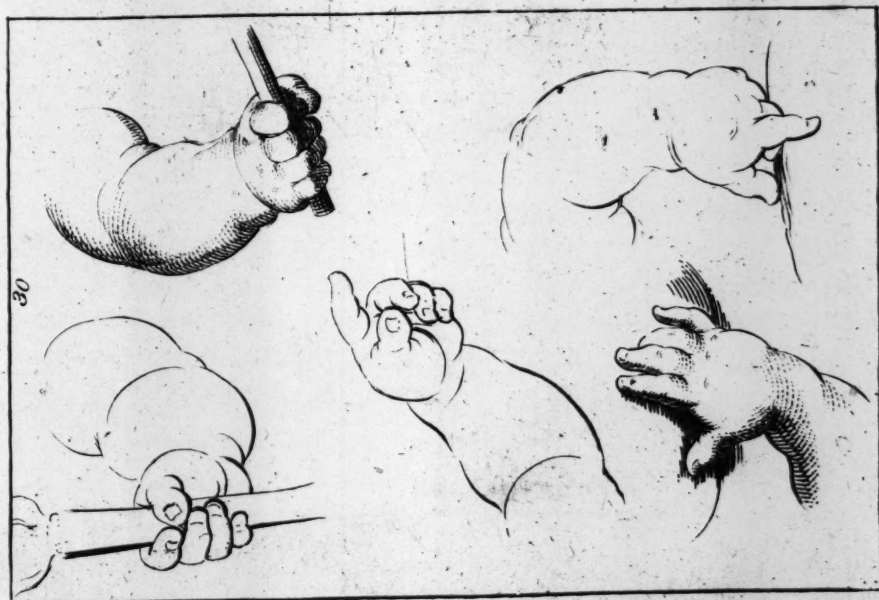
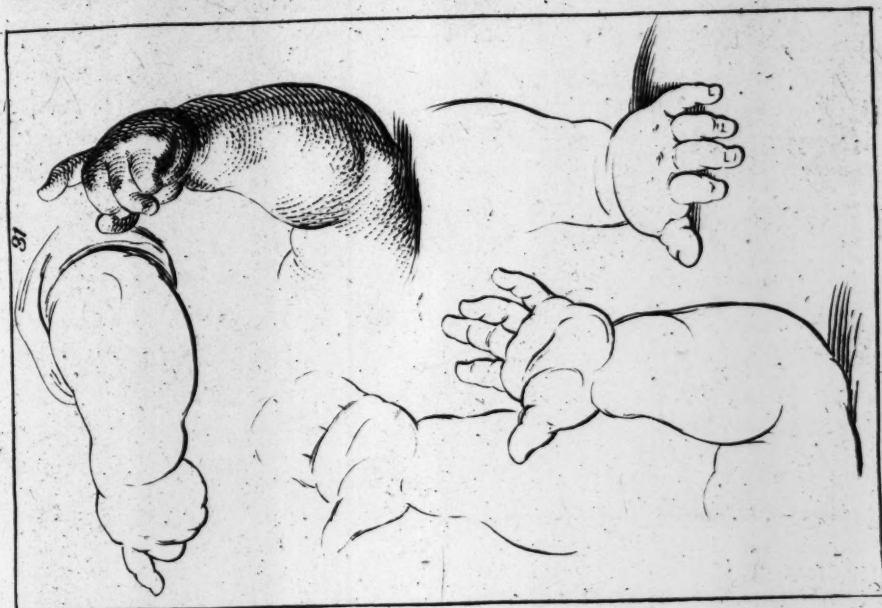


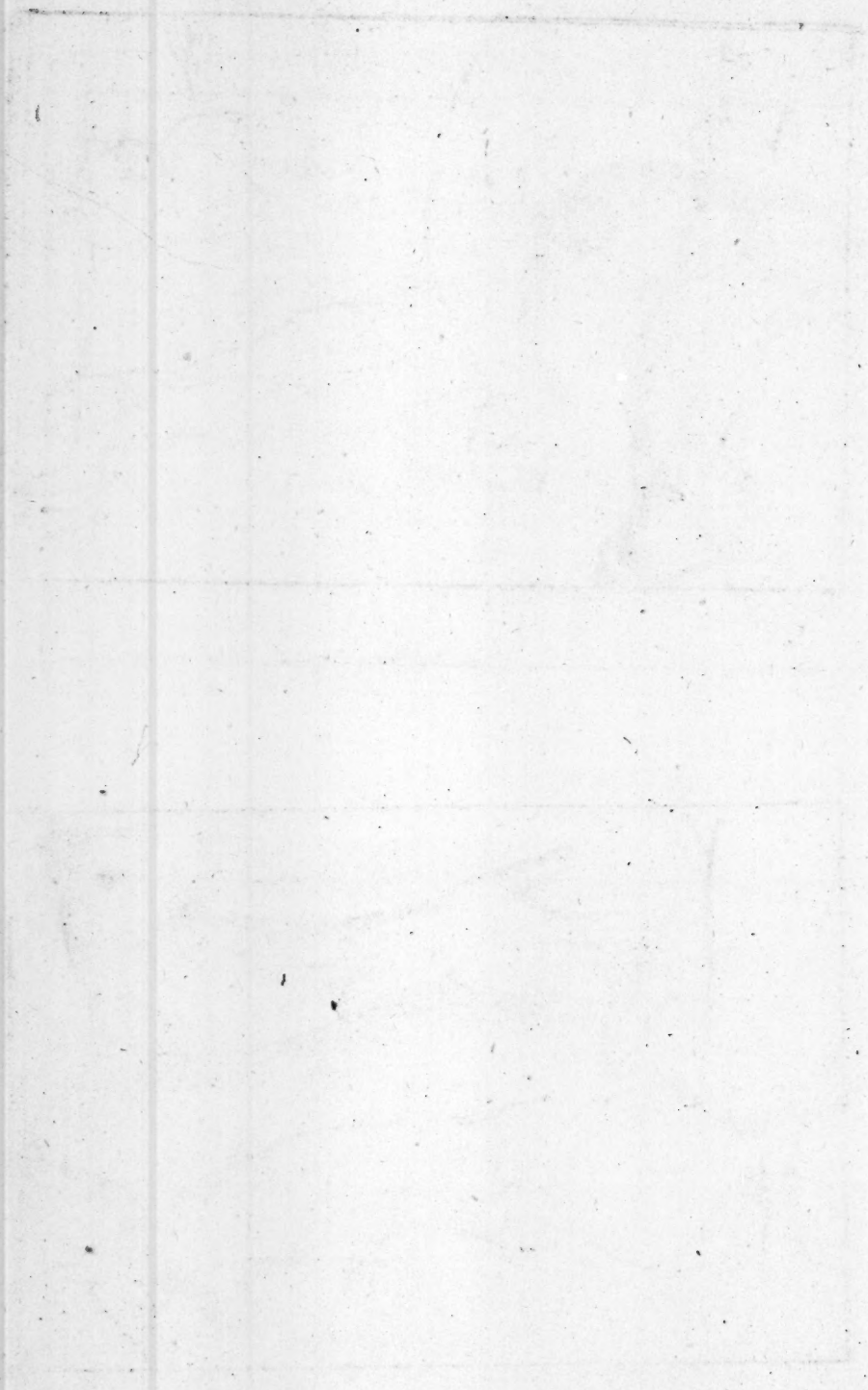


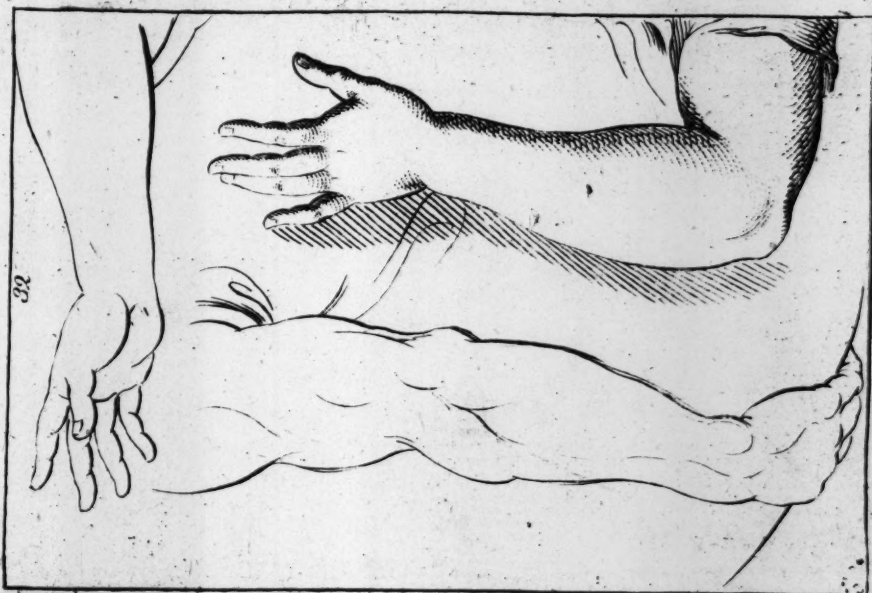
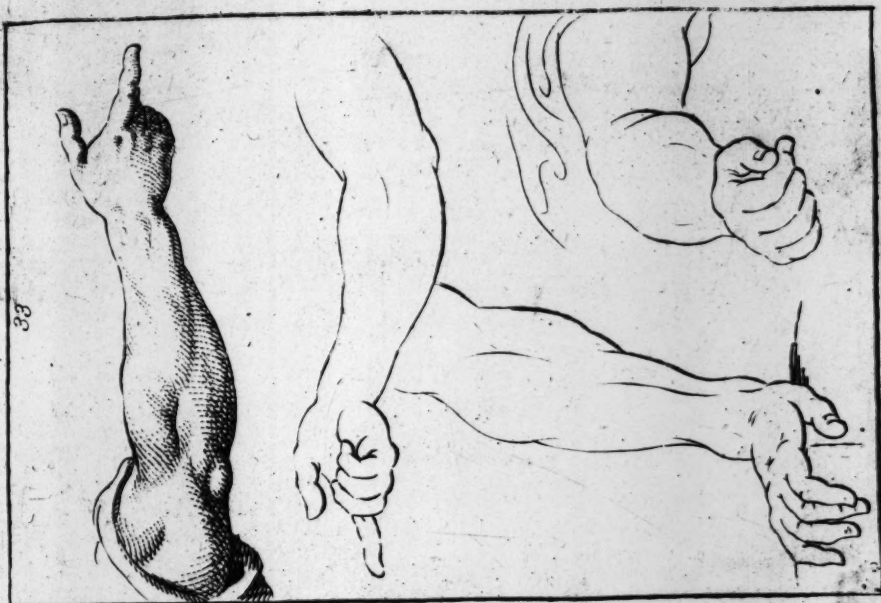






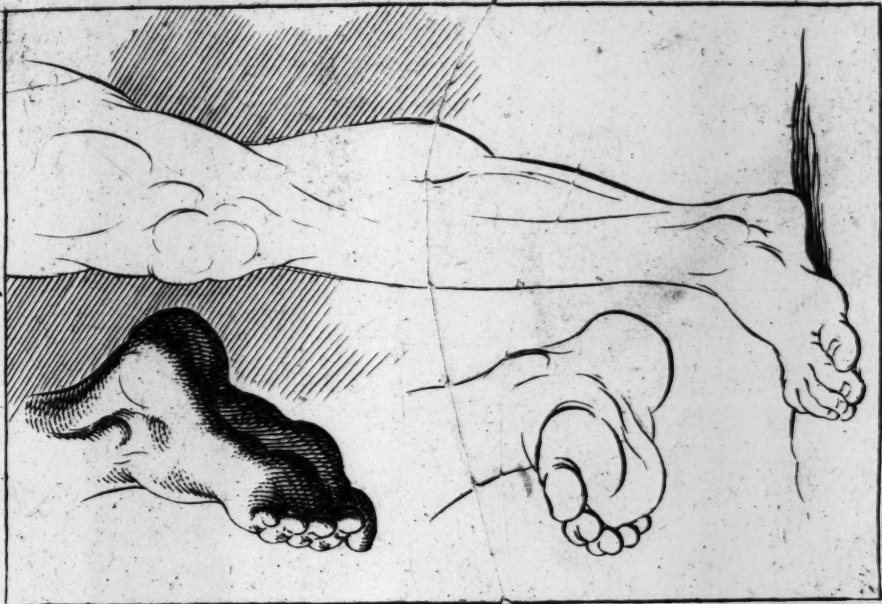
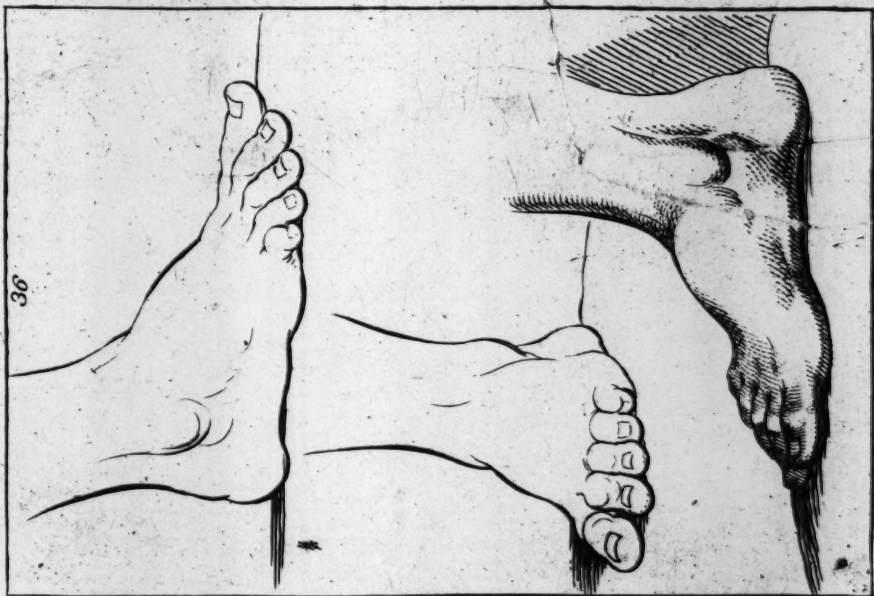


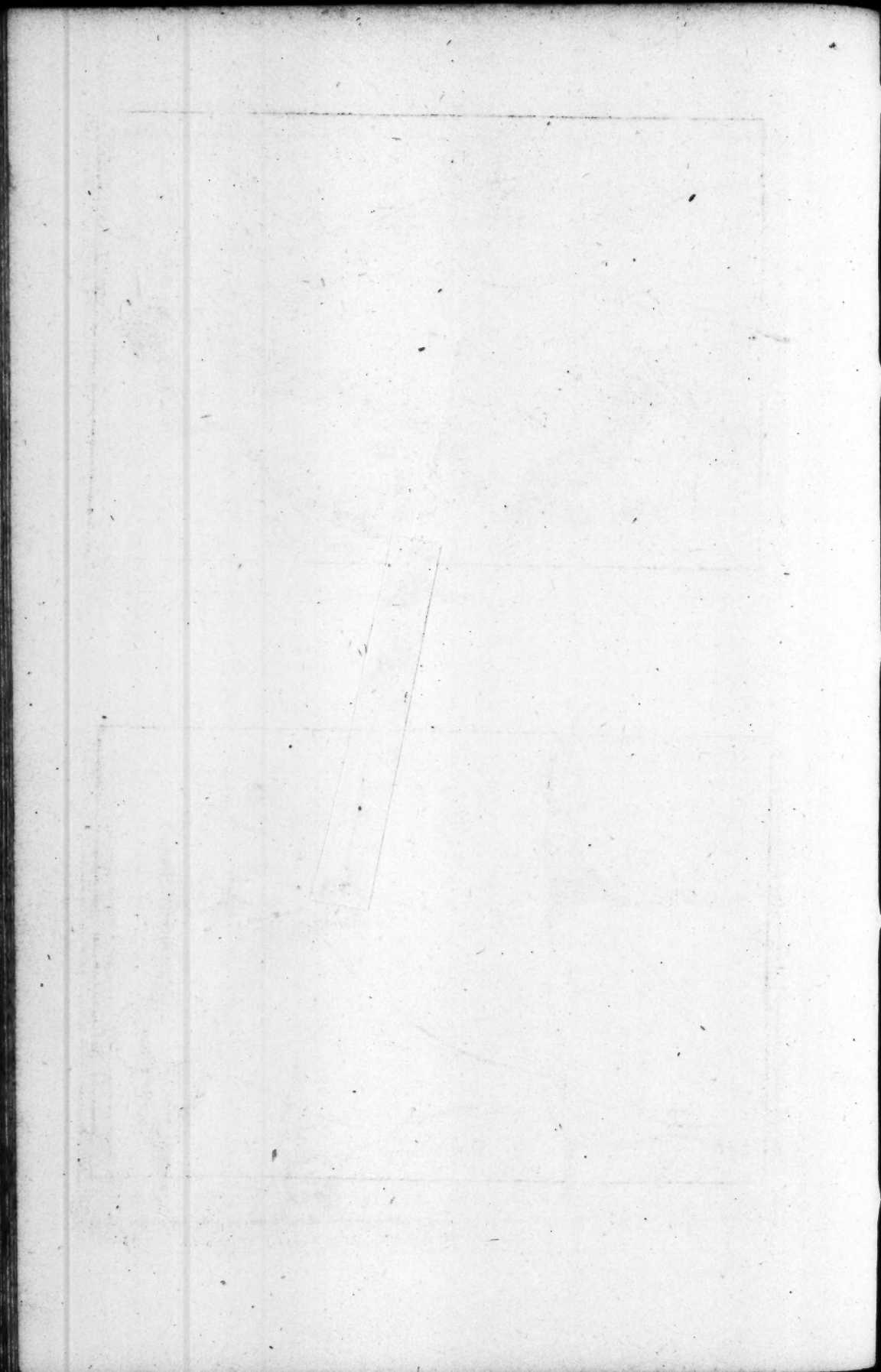


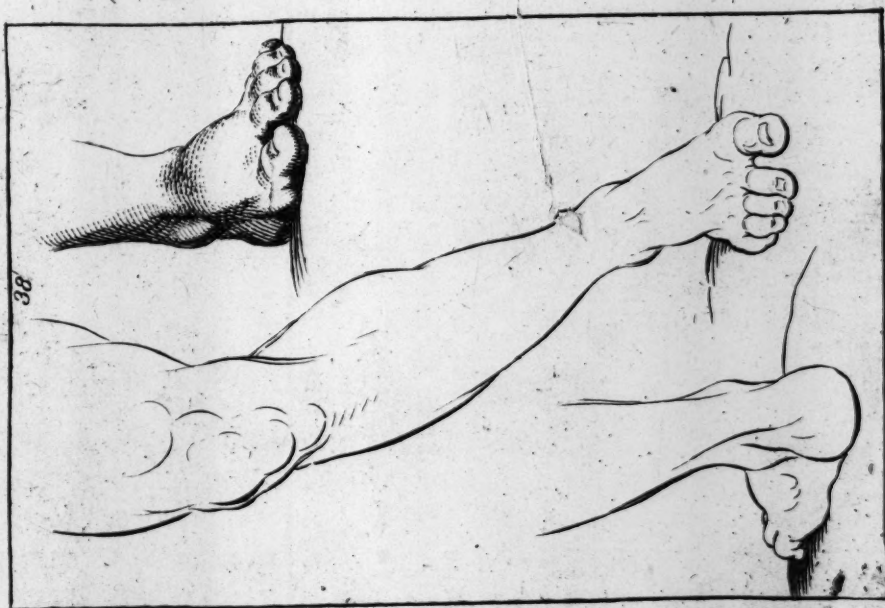
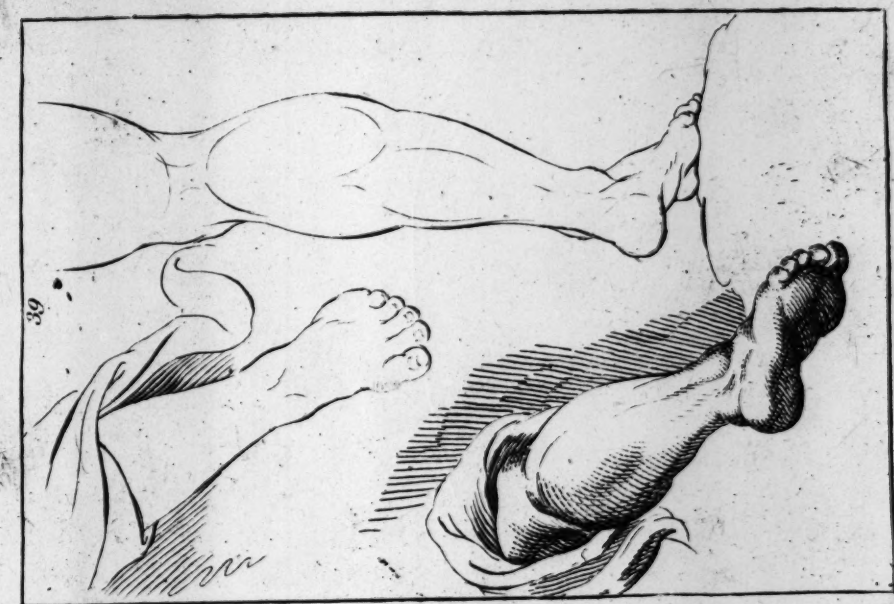


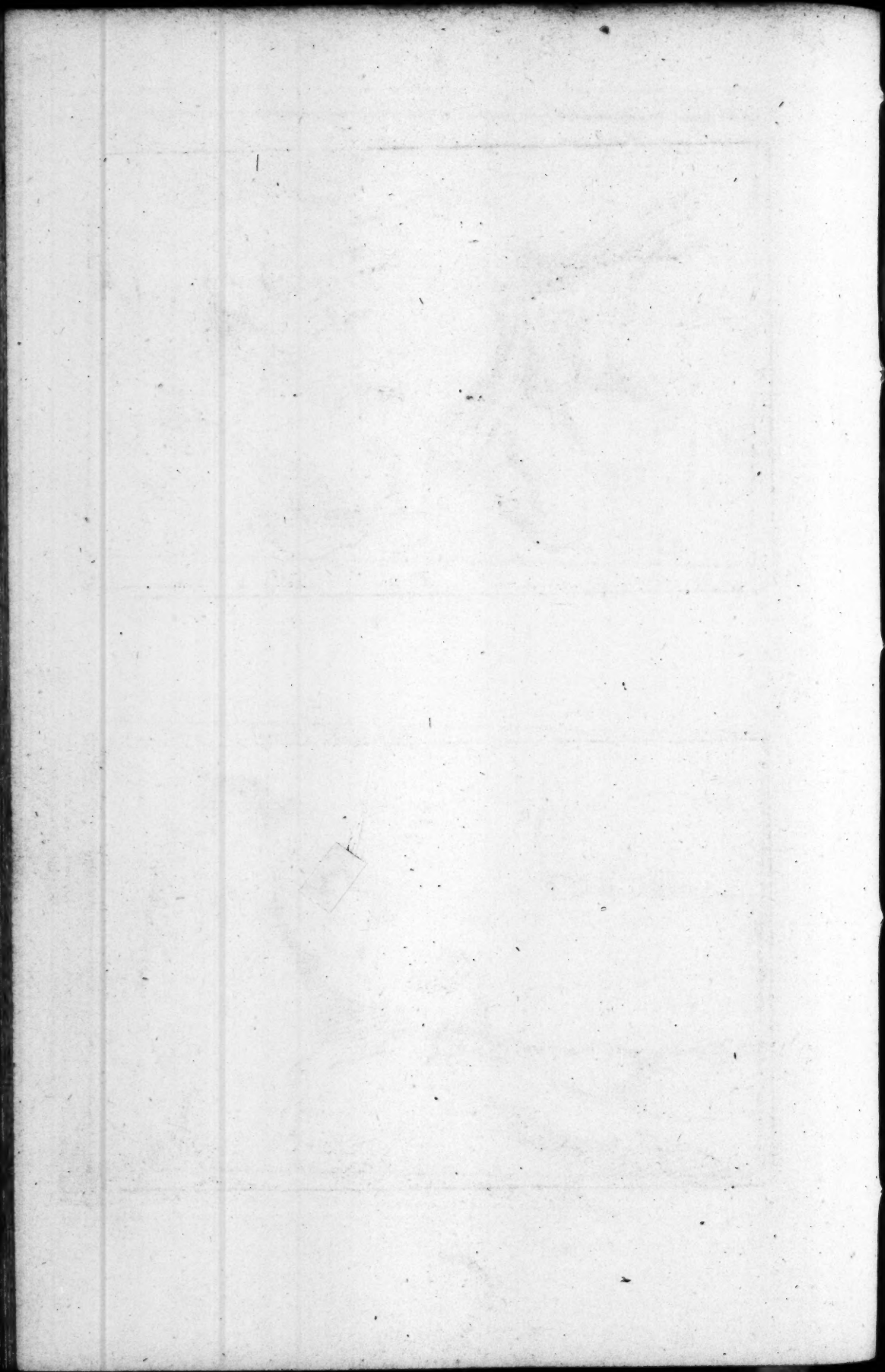


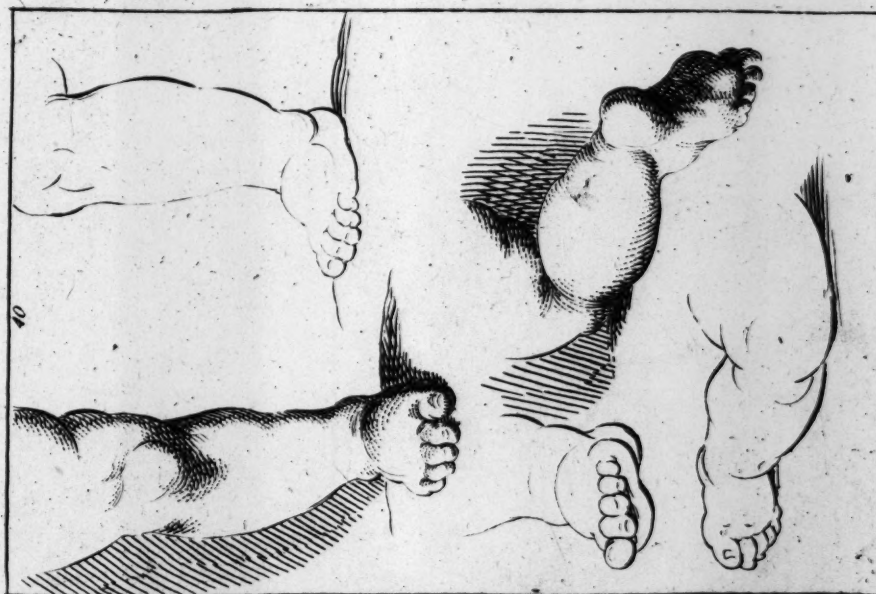
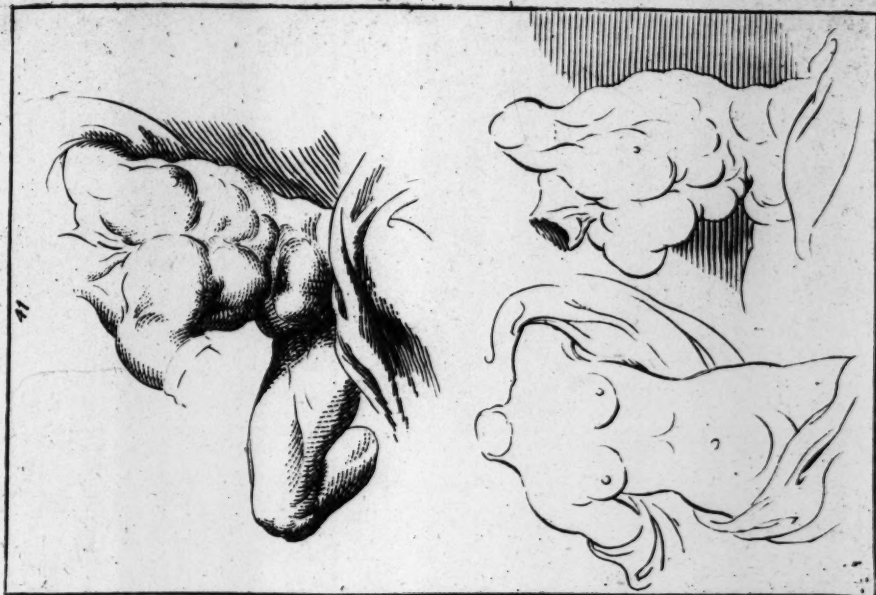


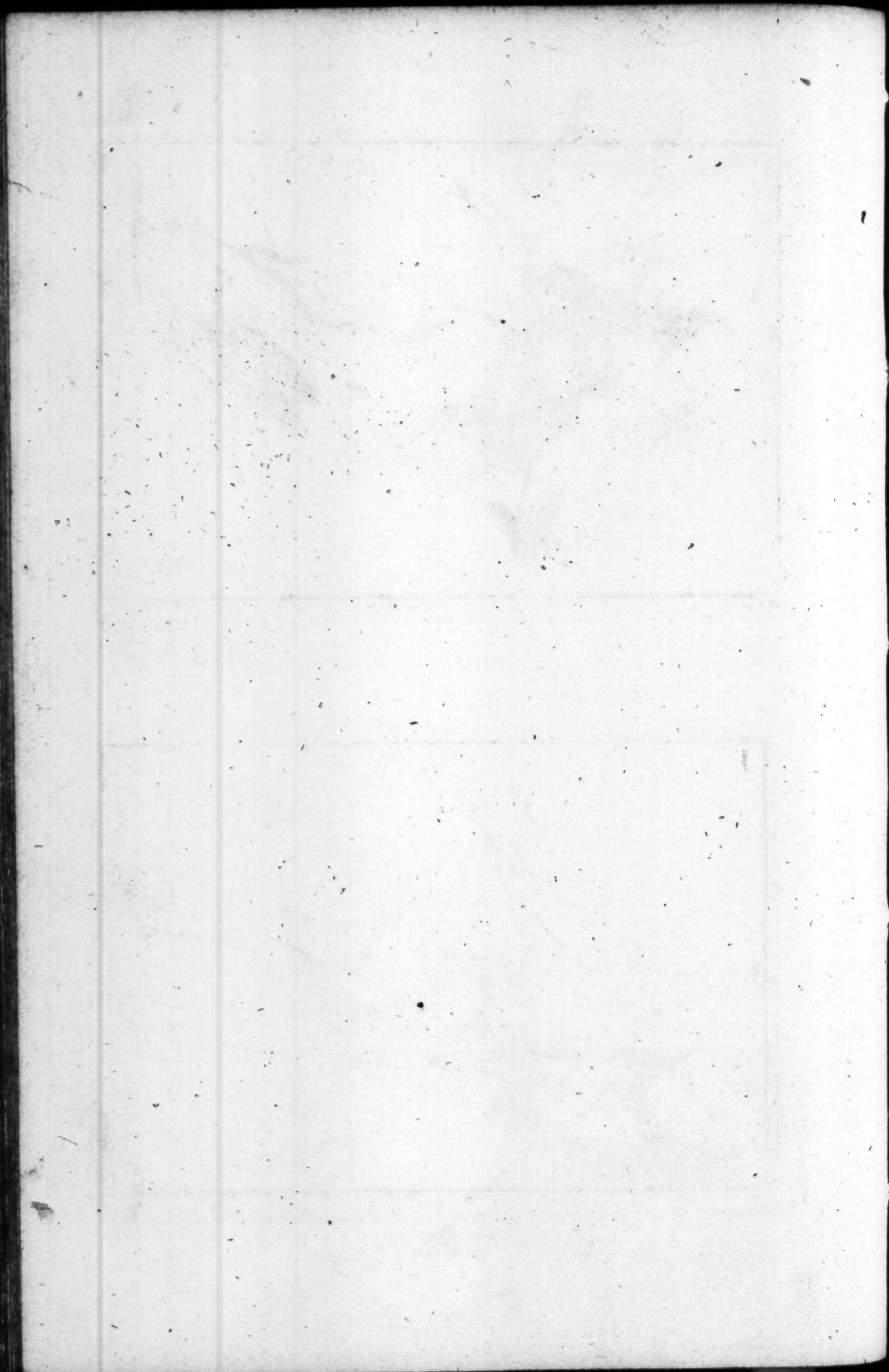


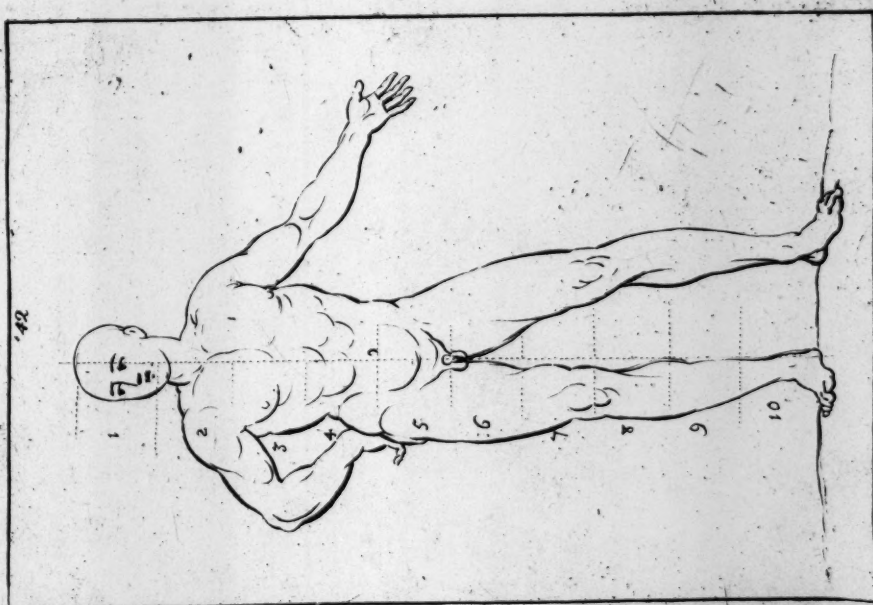
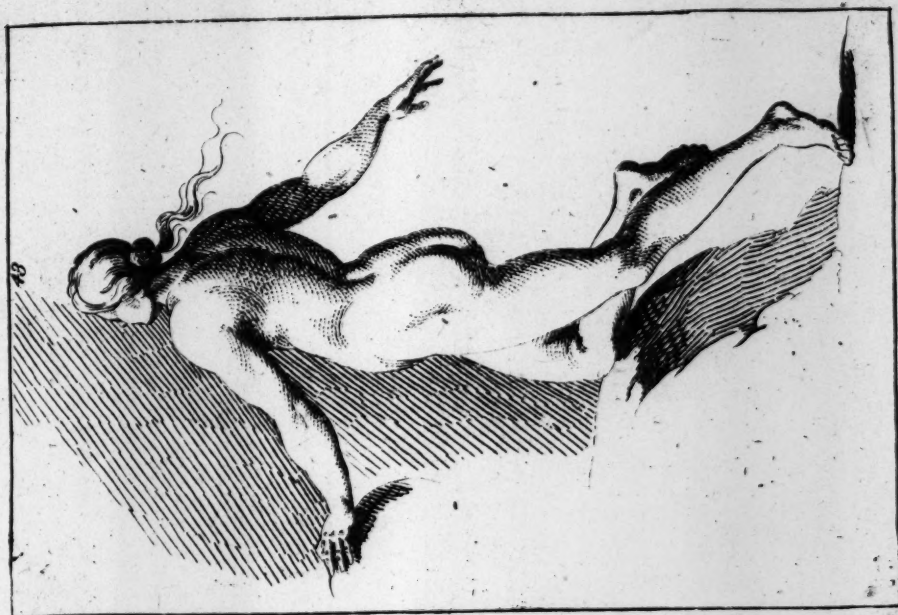




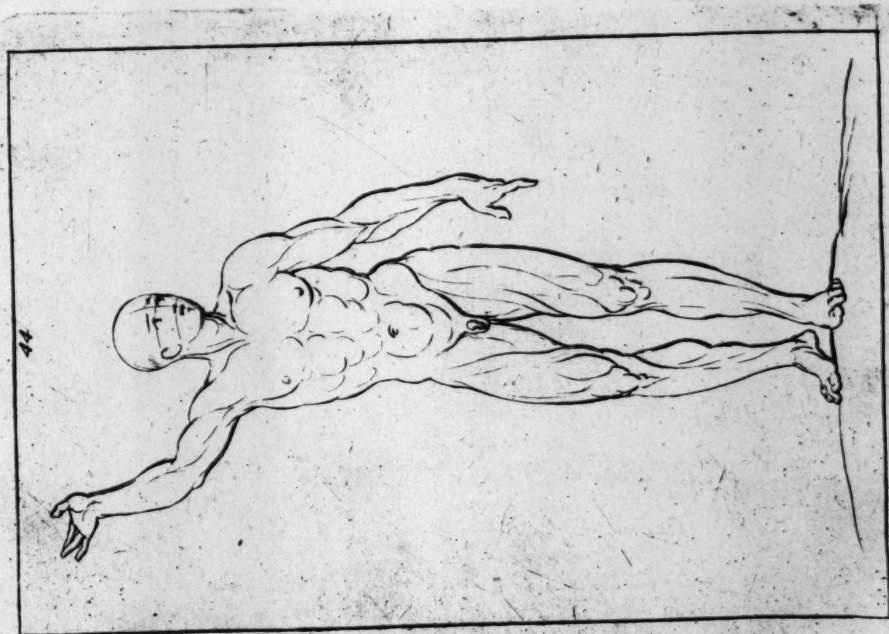
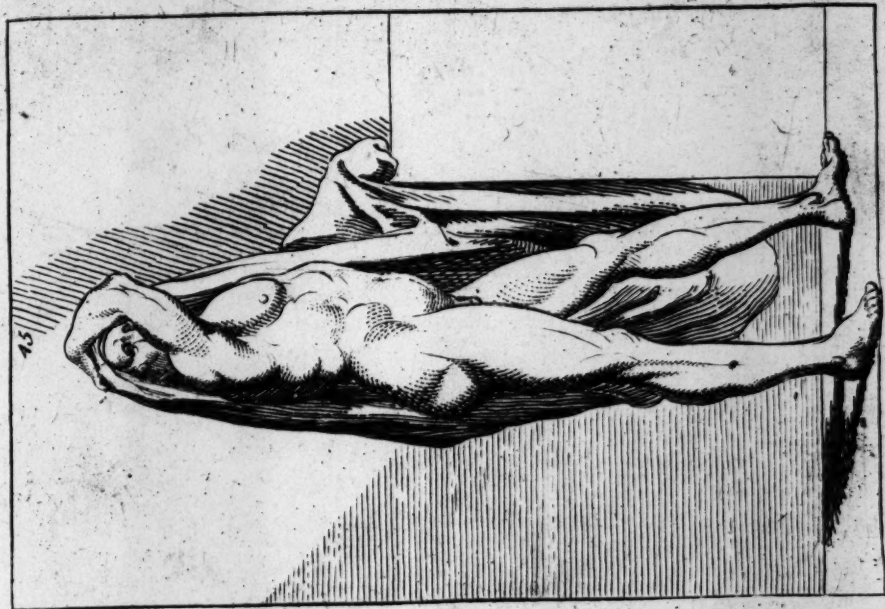


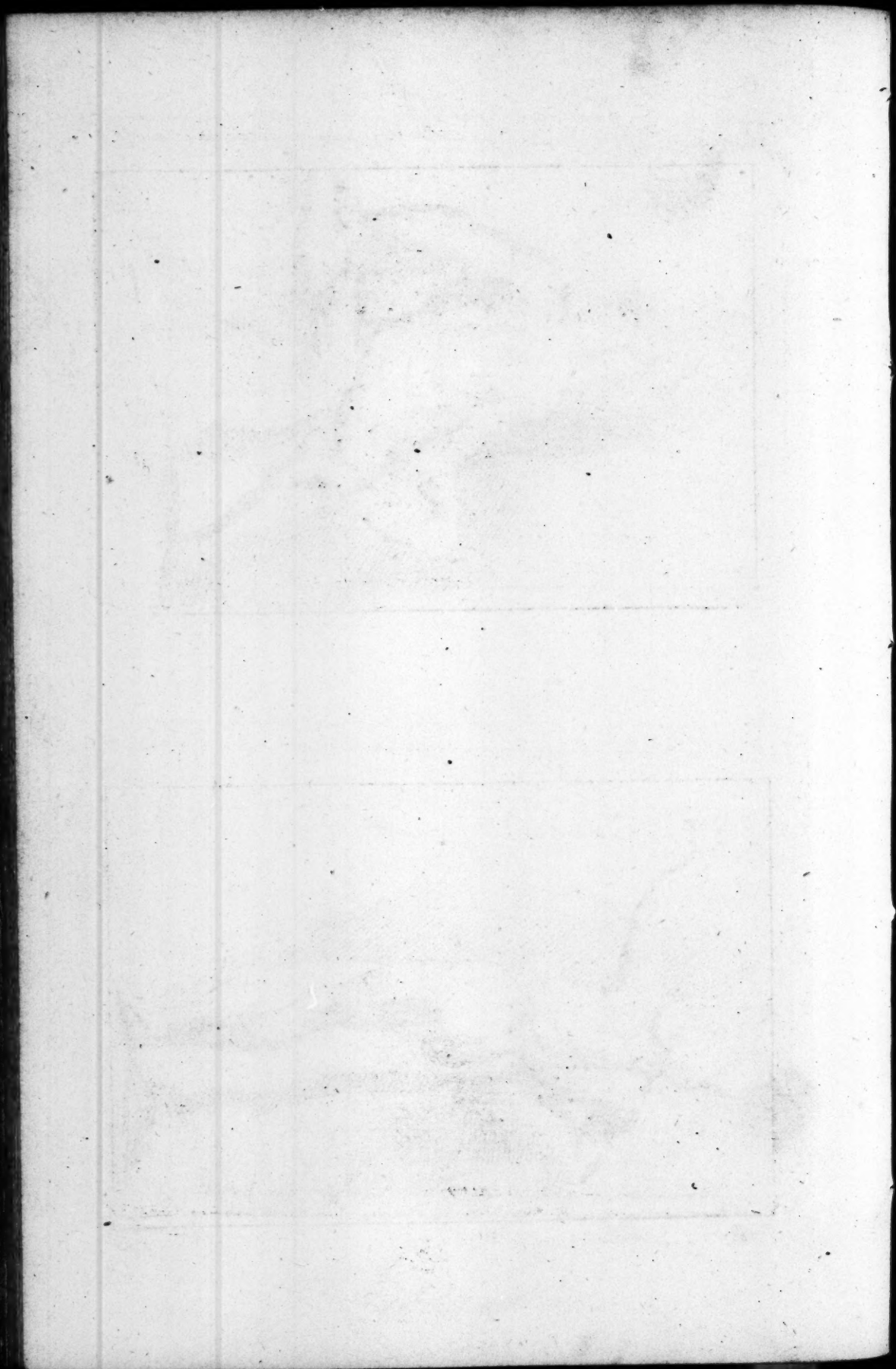


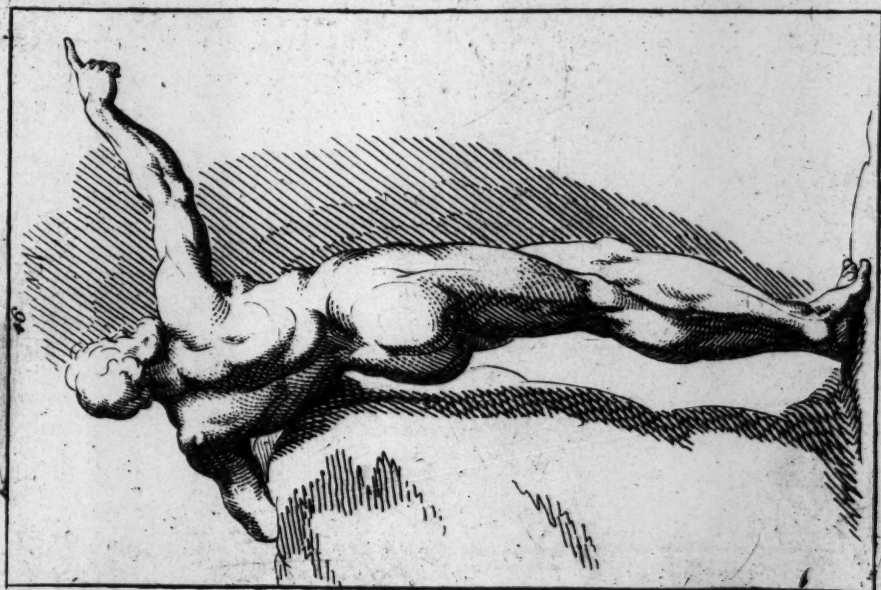
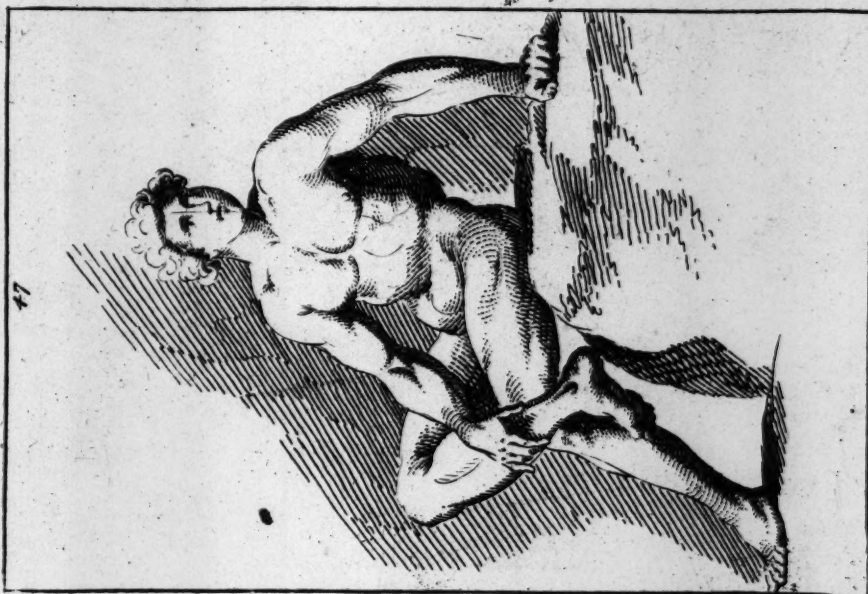


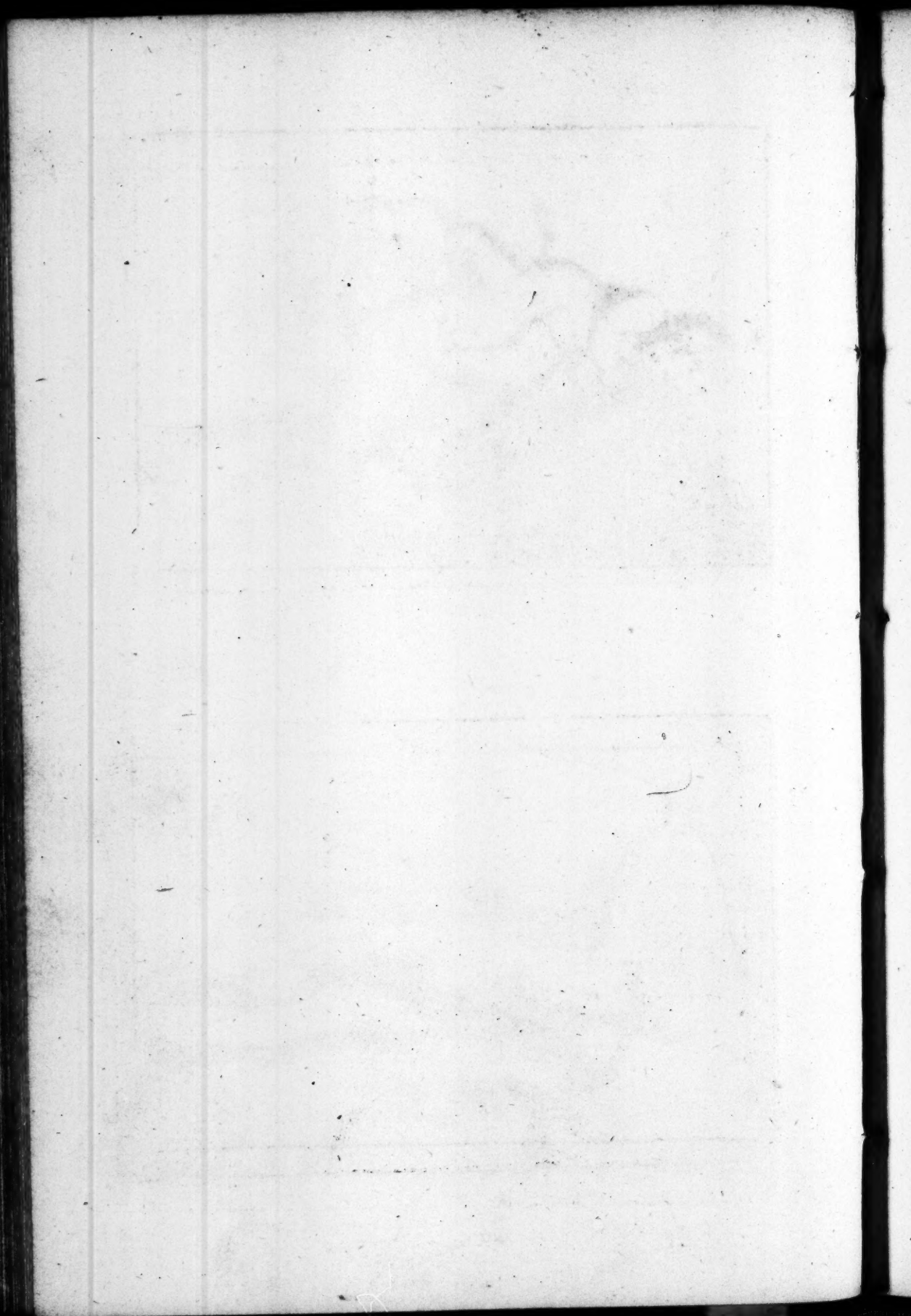


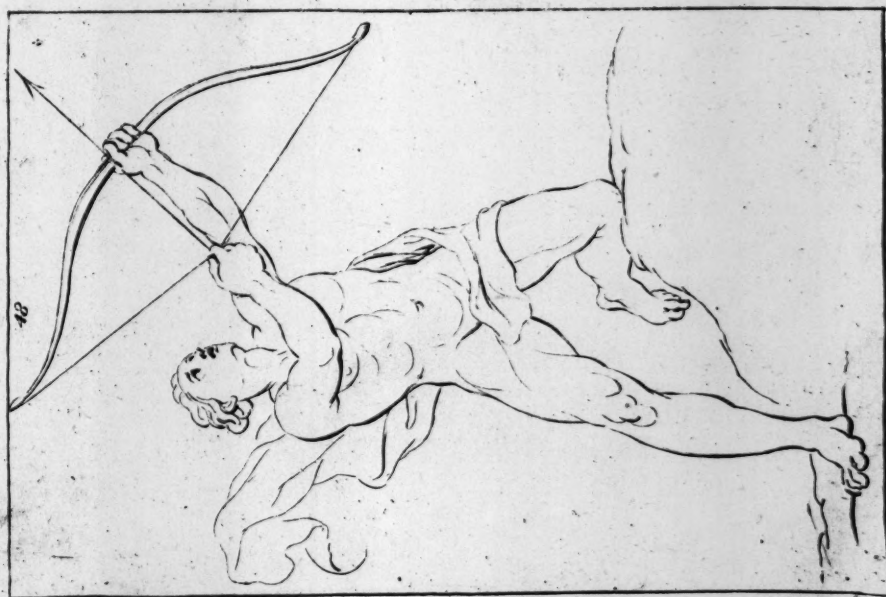
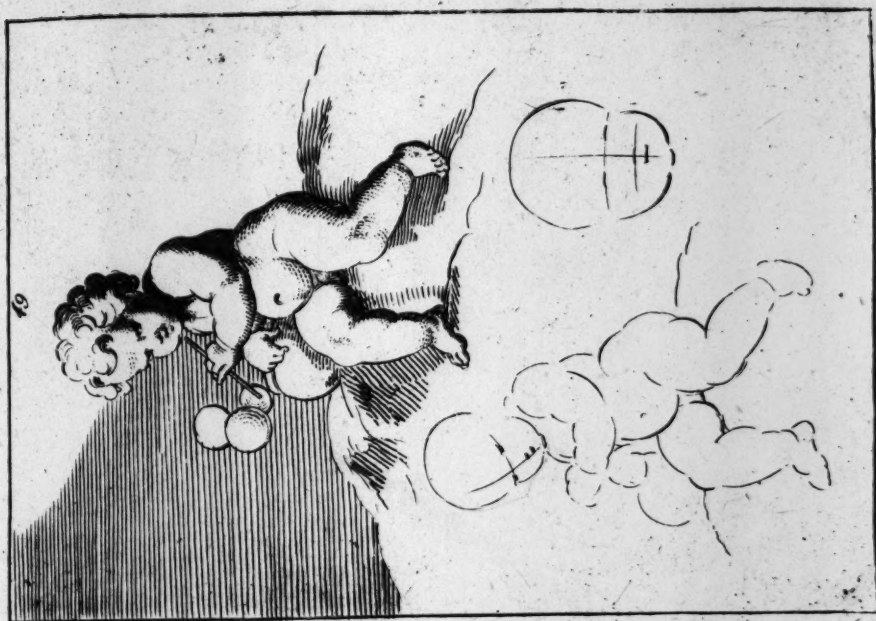
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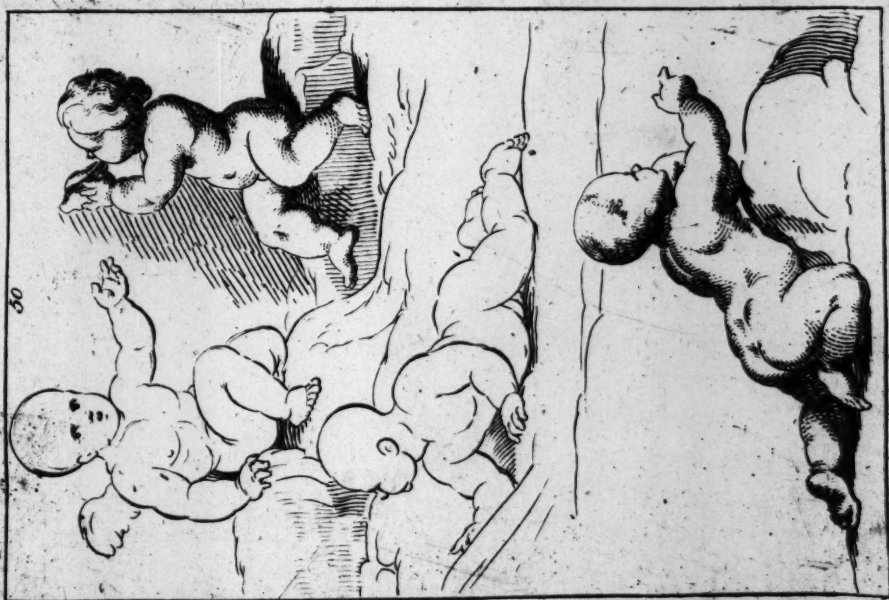
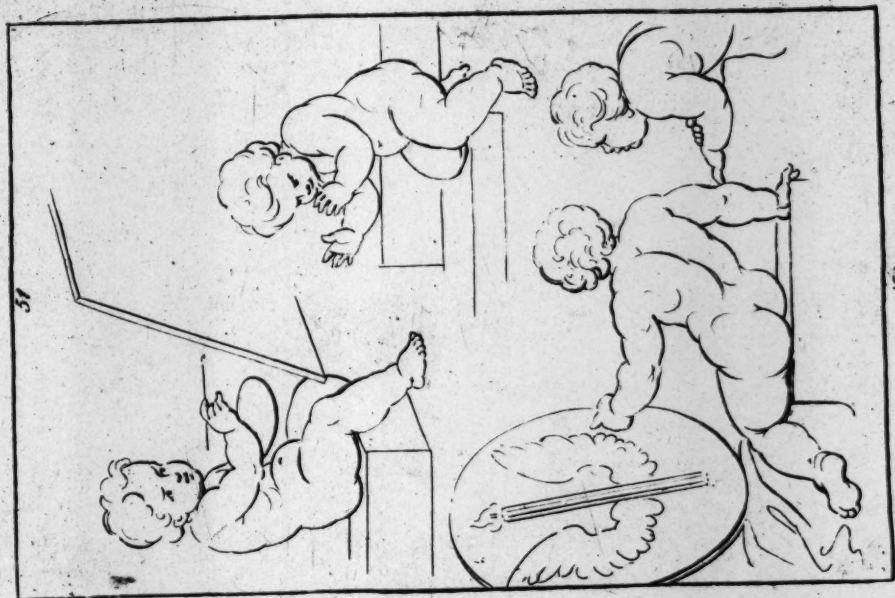




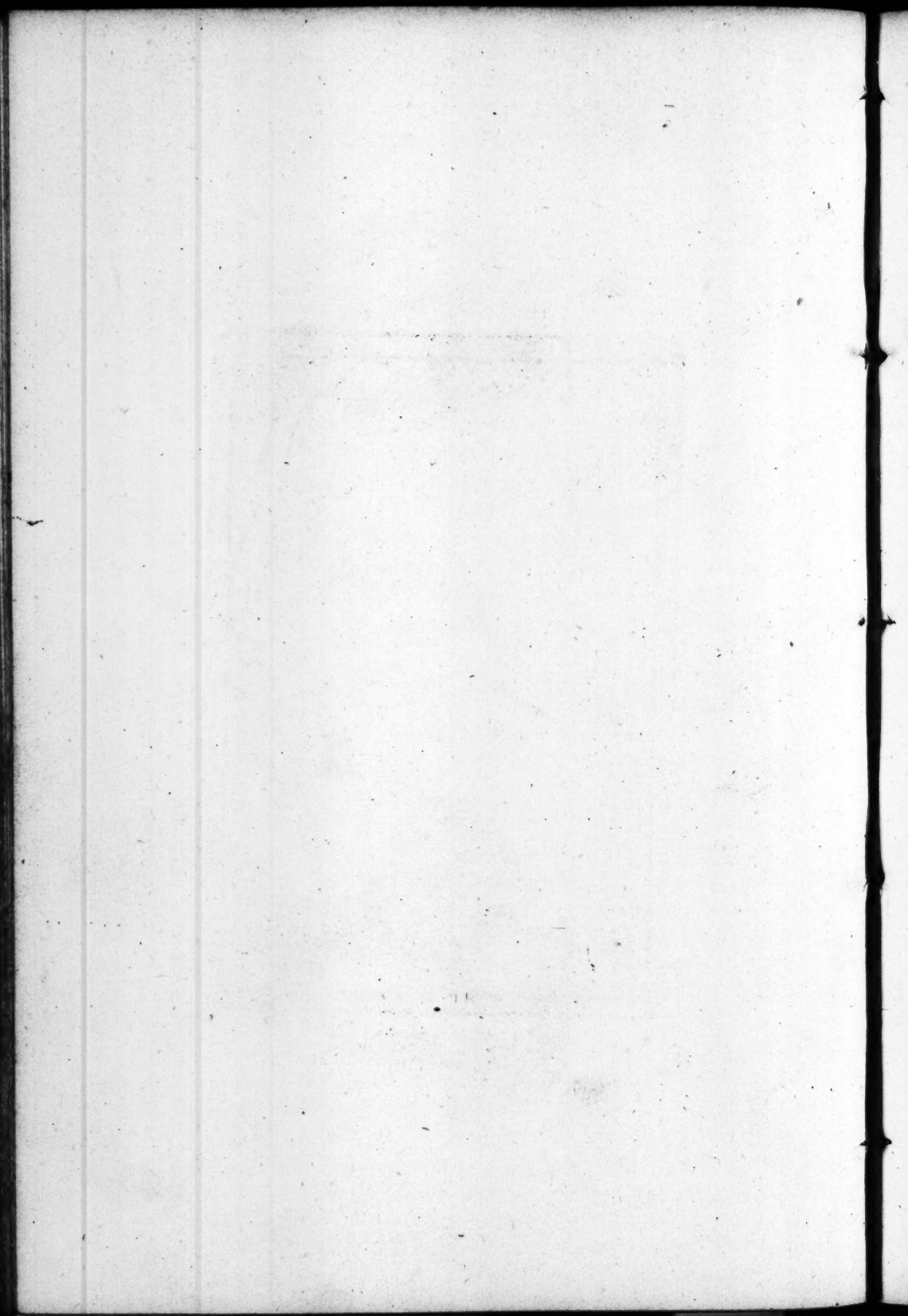
















A. Del. J. G. Sculpsit 1777



J. G. Sculpsit 1777

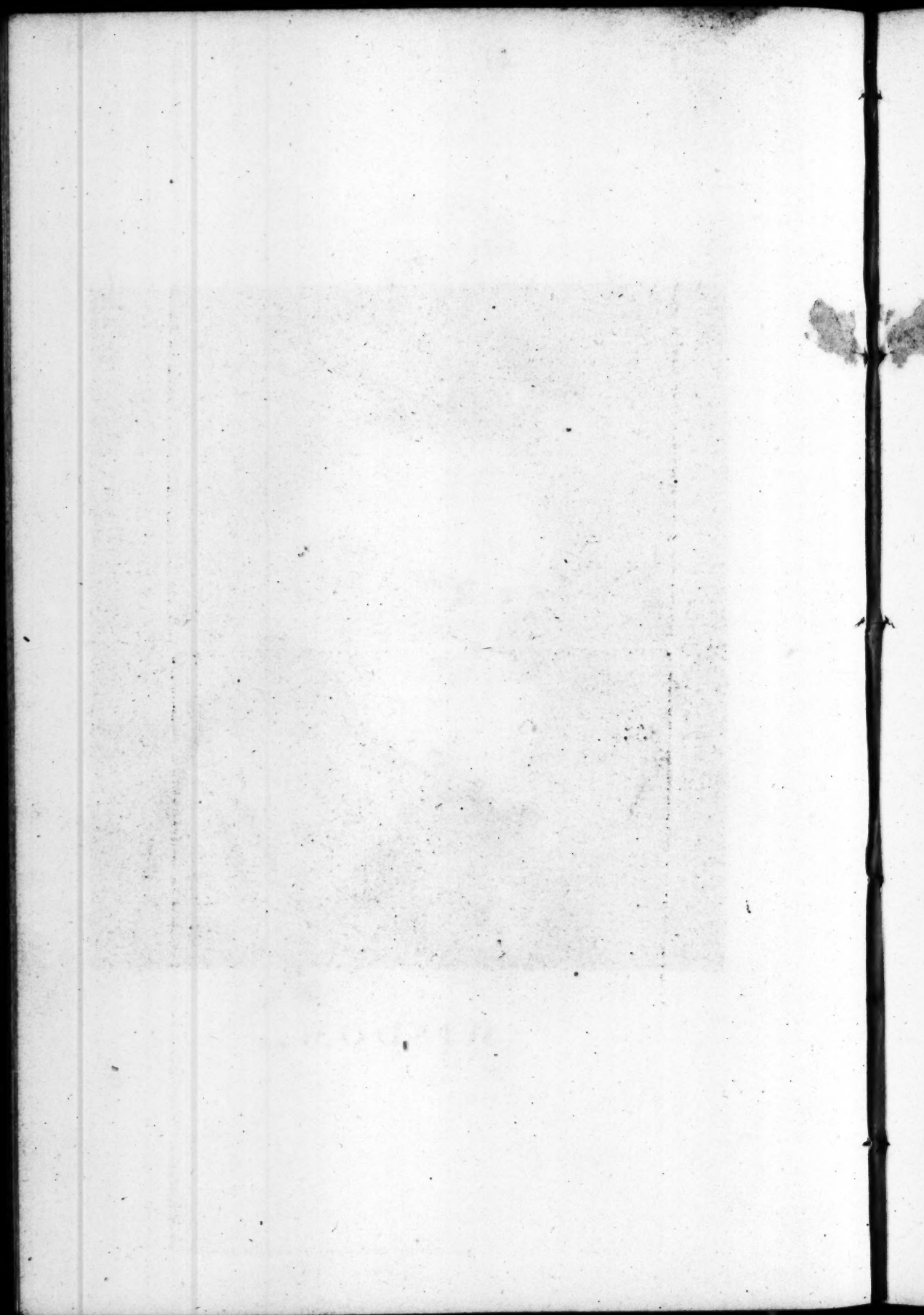


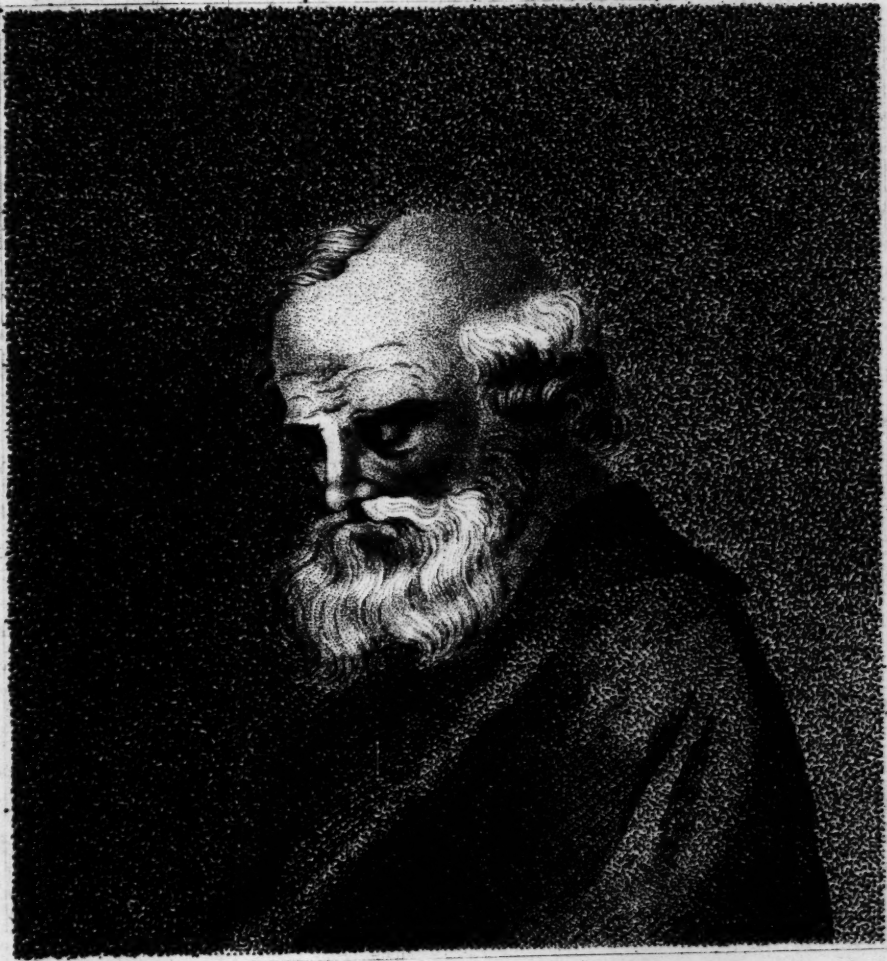


J. B. S. 1800

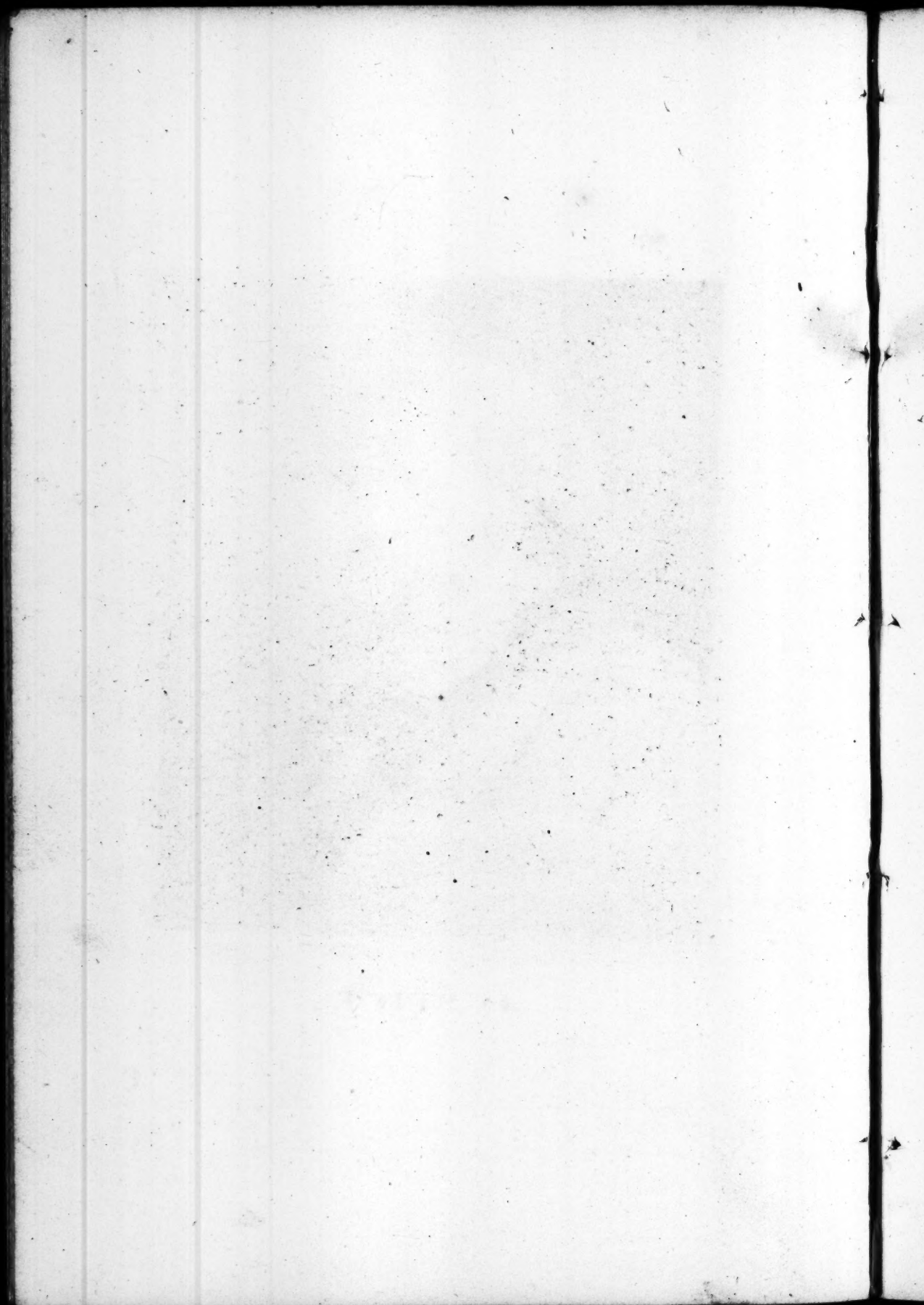


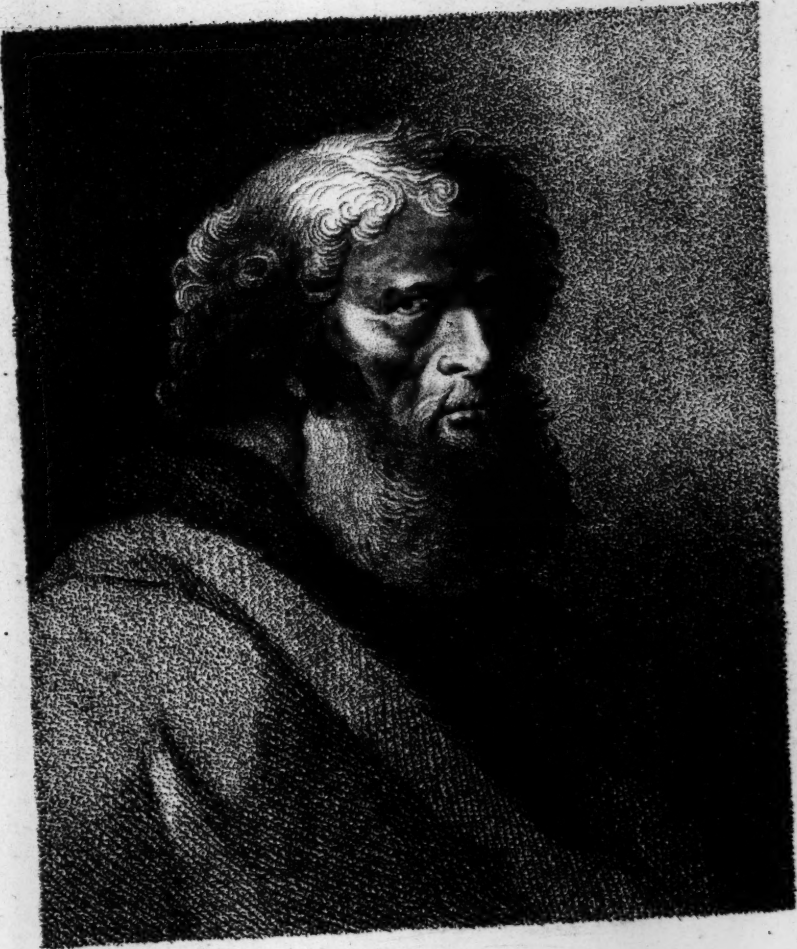
J. B. S. 1800





WISDOM.

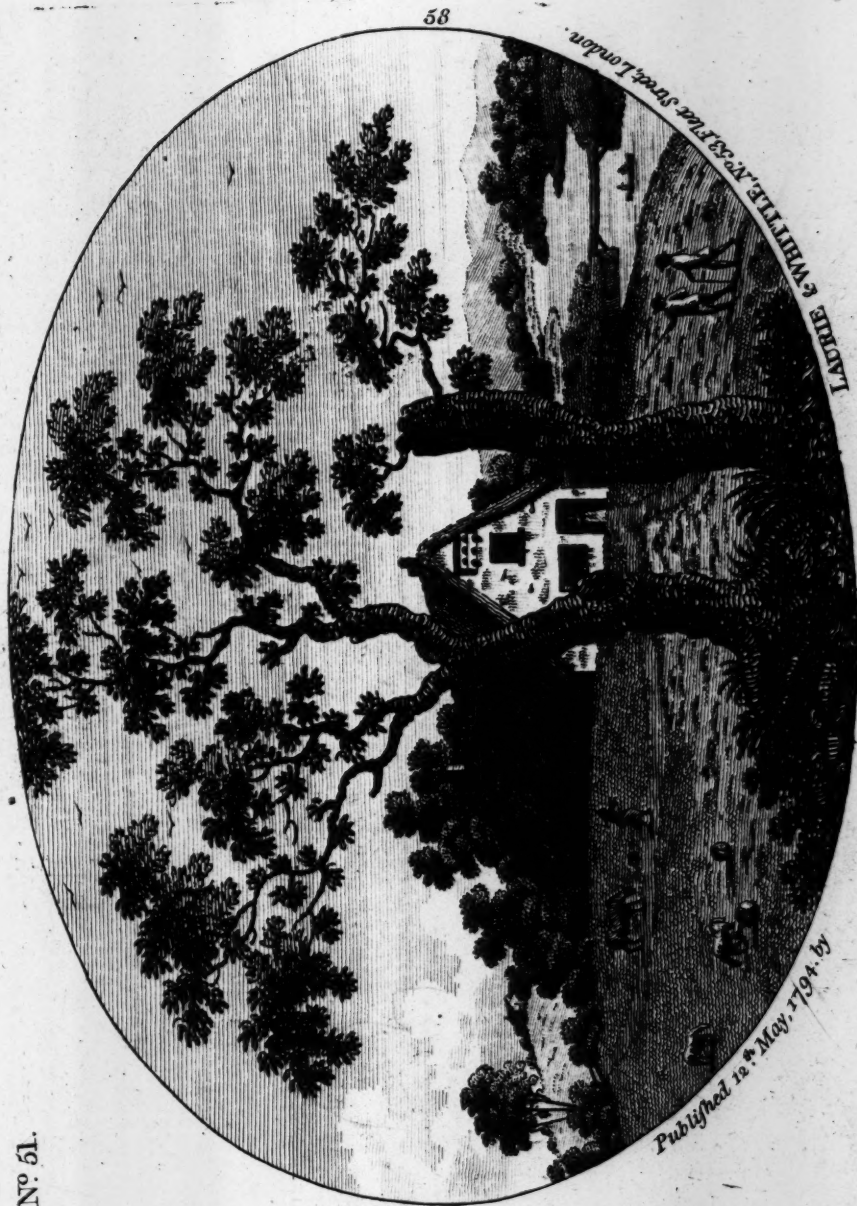




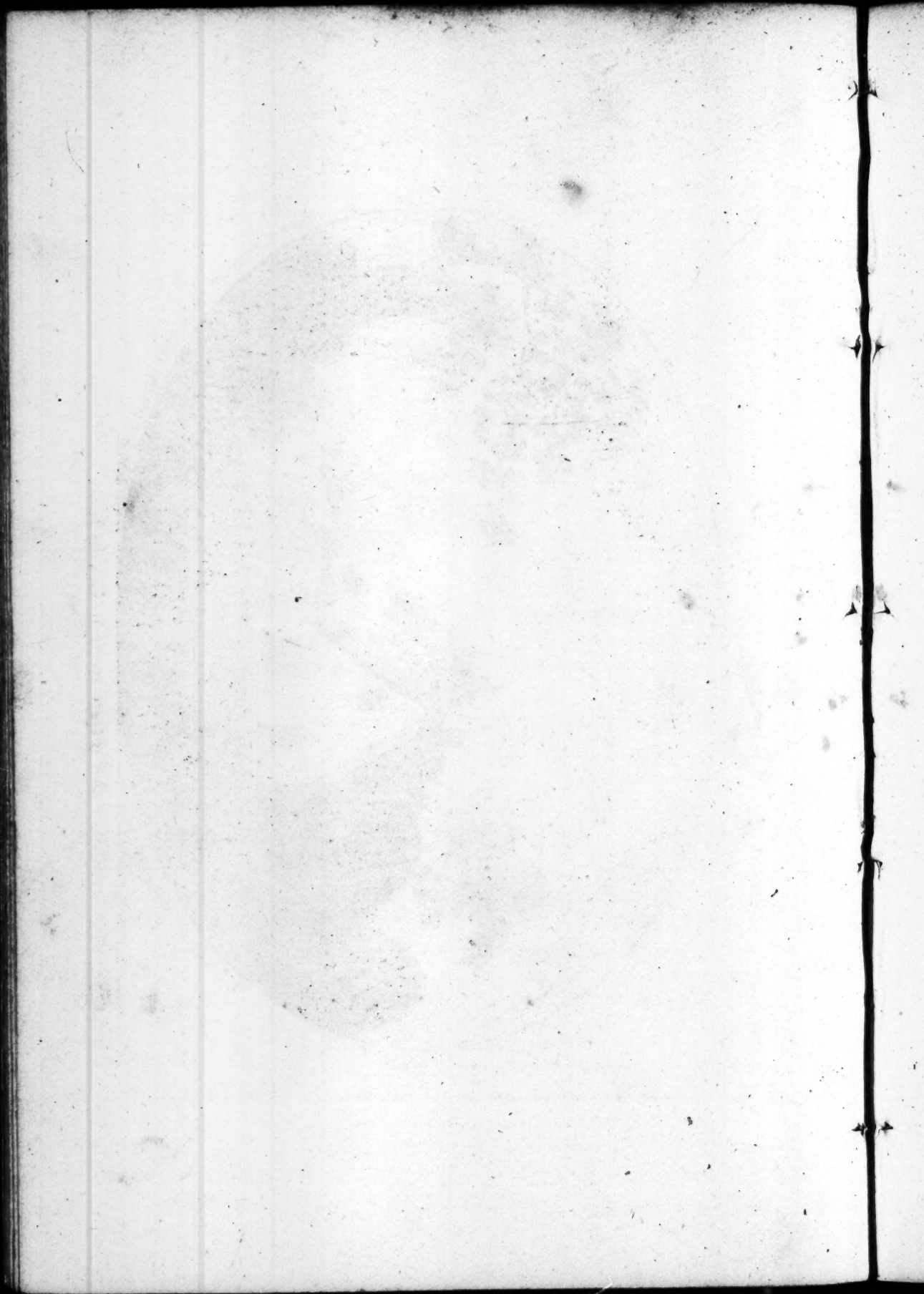
JUSTICE.



Nº 51.



A View near Datchet in Berkshire.

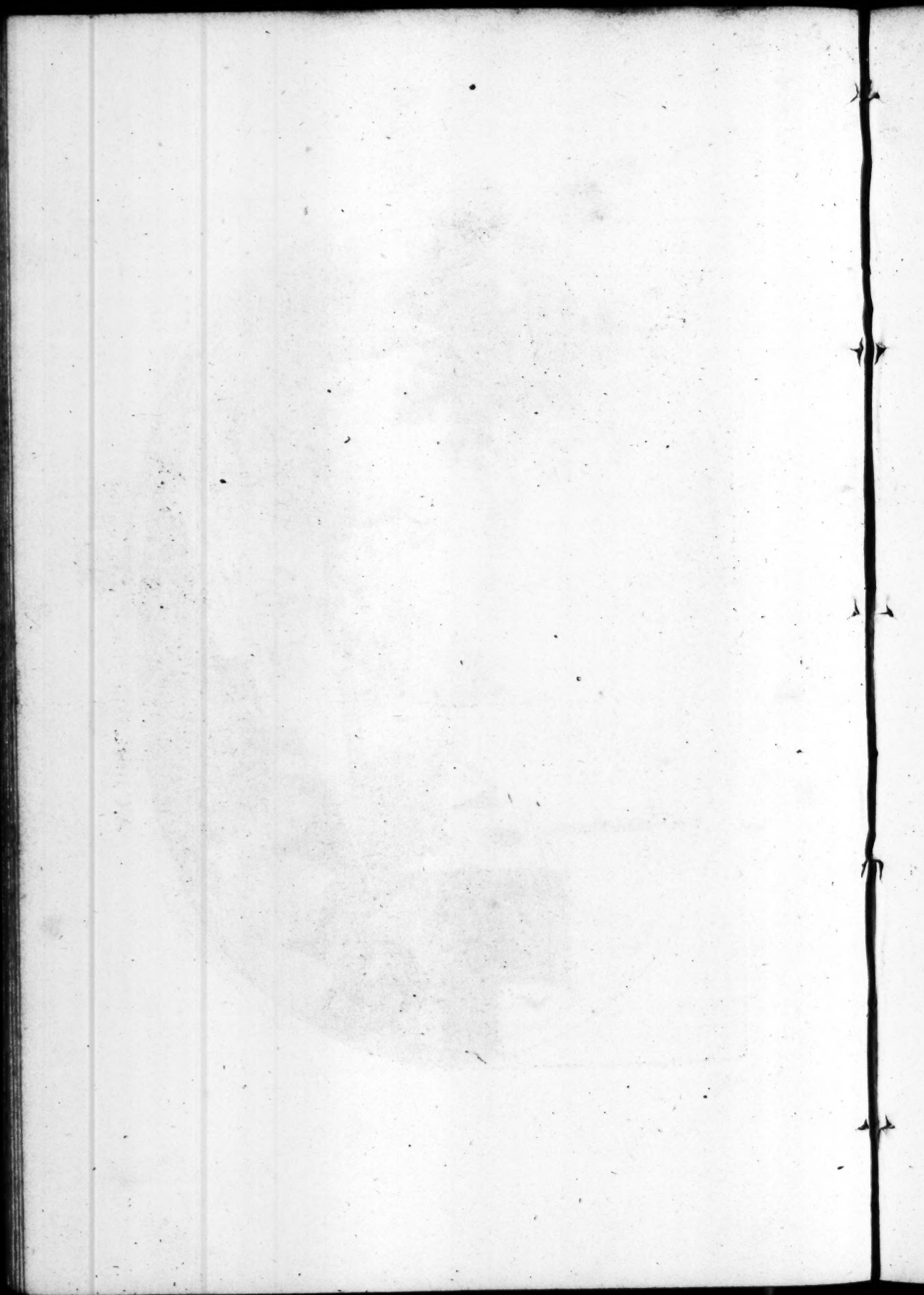


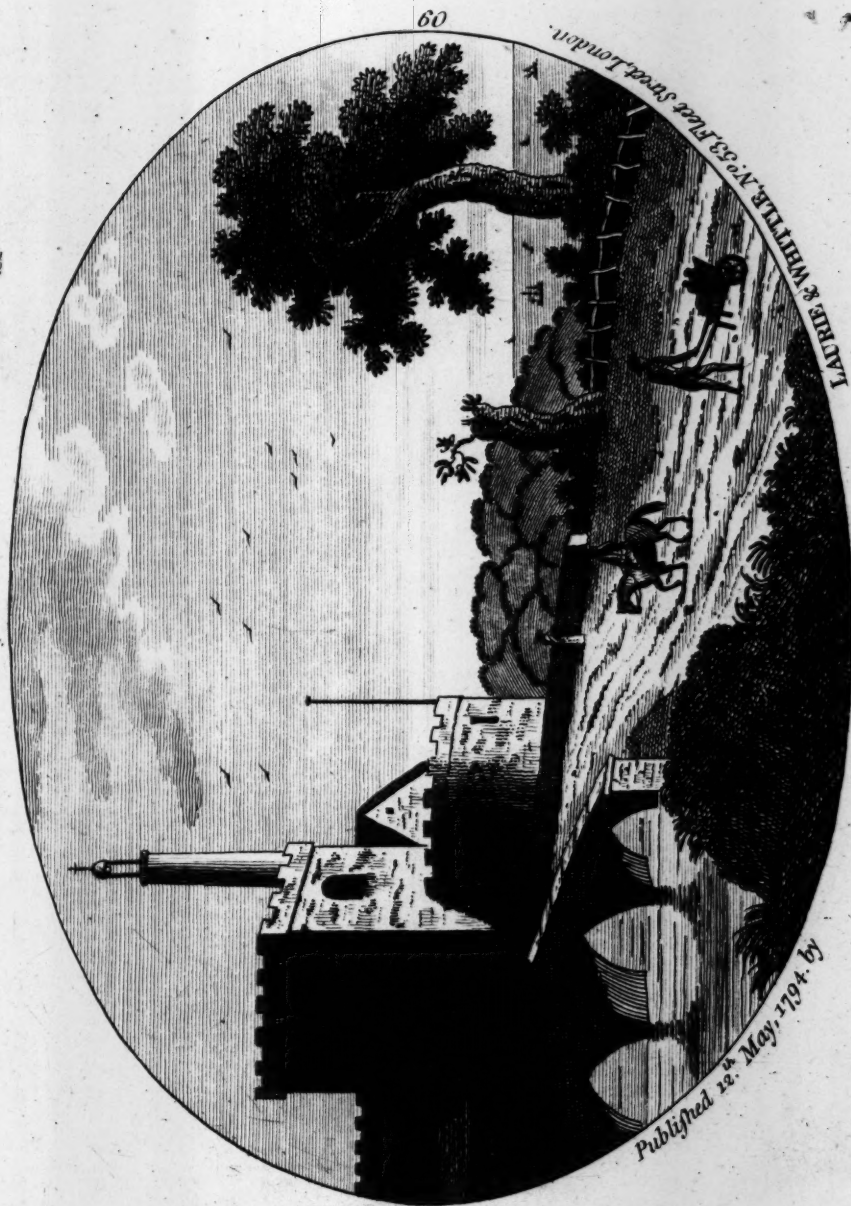


A Cottage near Bexley, in Kent.

Published by May, 1794. by

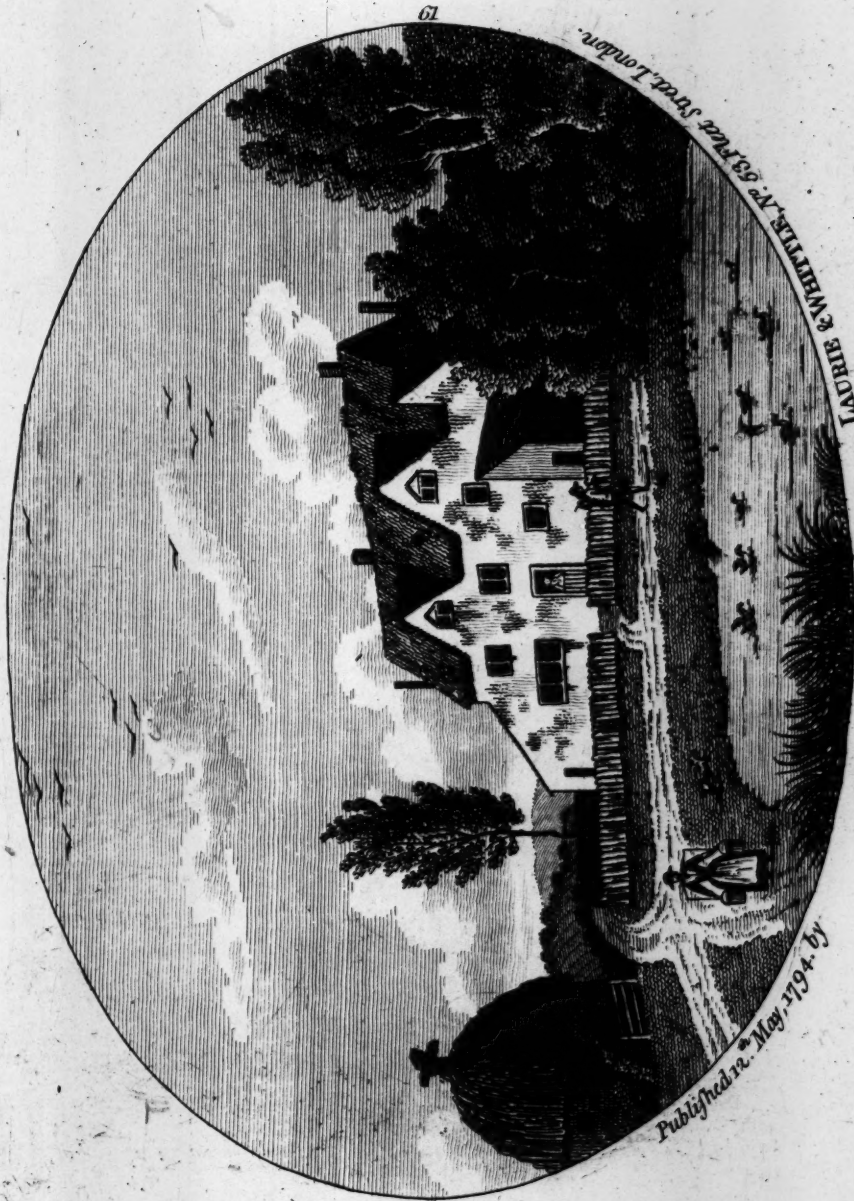
L. & W. H. 1844



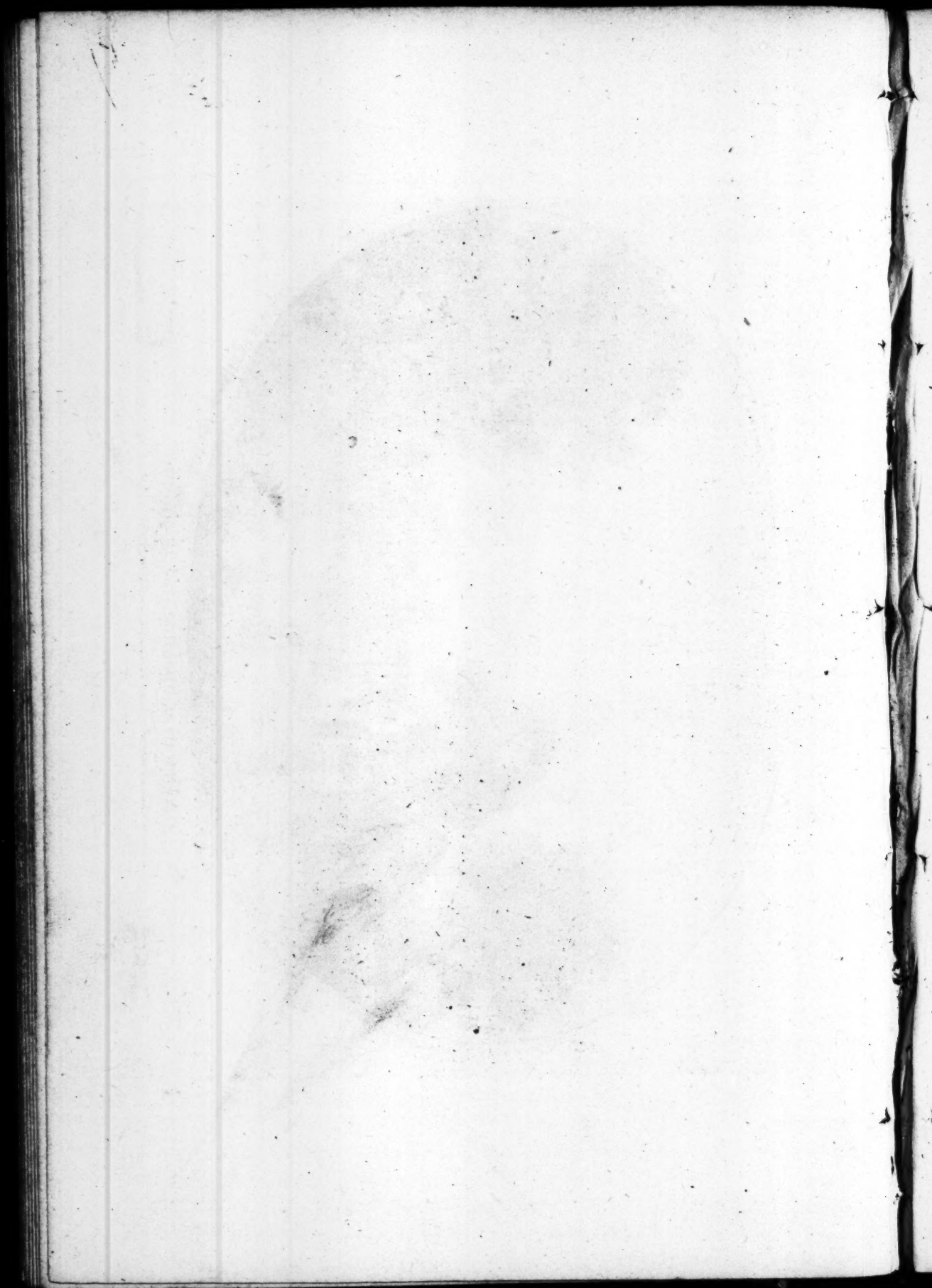


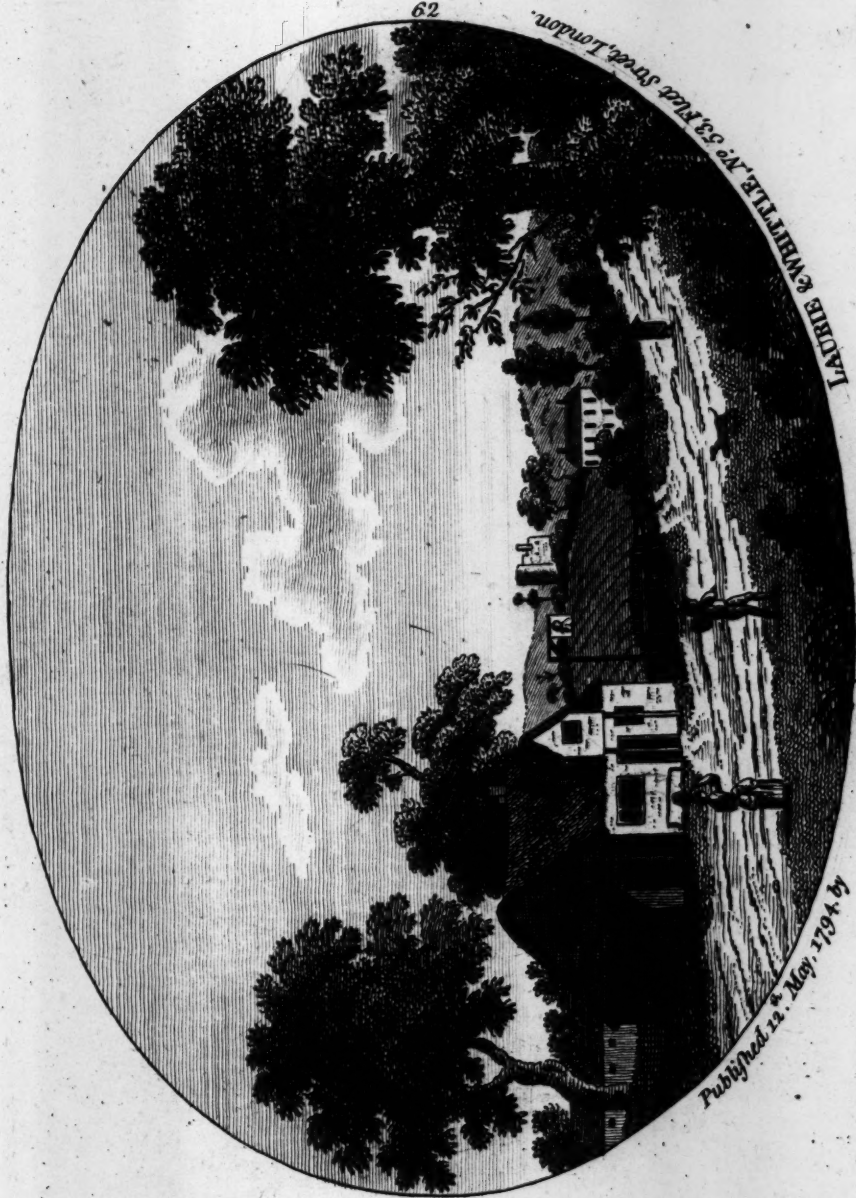
A Castle in the Island of Guernsey.

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A Farm near Oakham, in Rutlandshire.





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LAURENCE & CO. ENGRAVERS, No 53, Fleet Street, London.

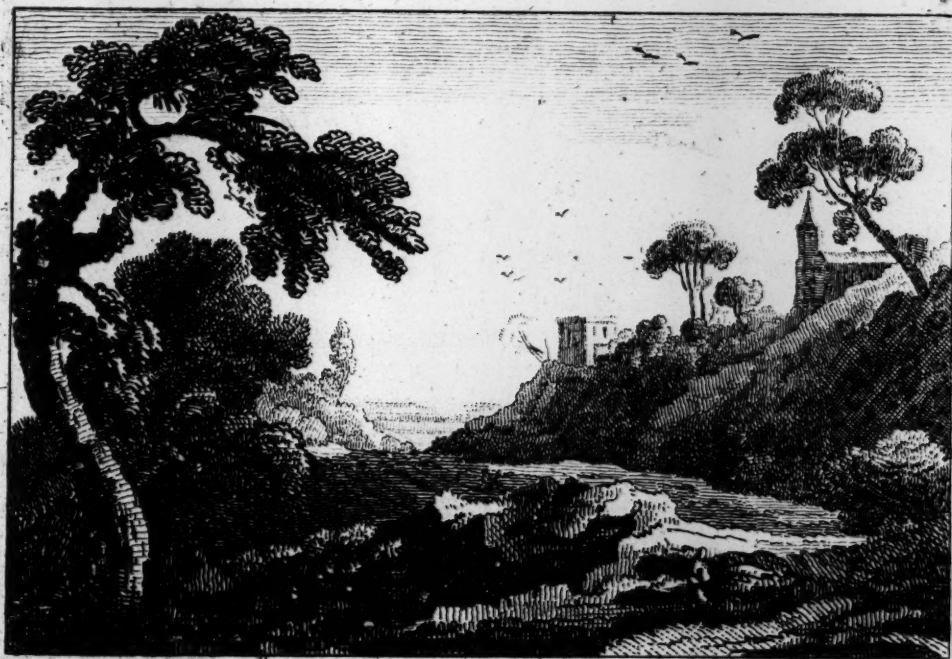
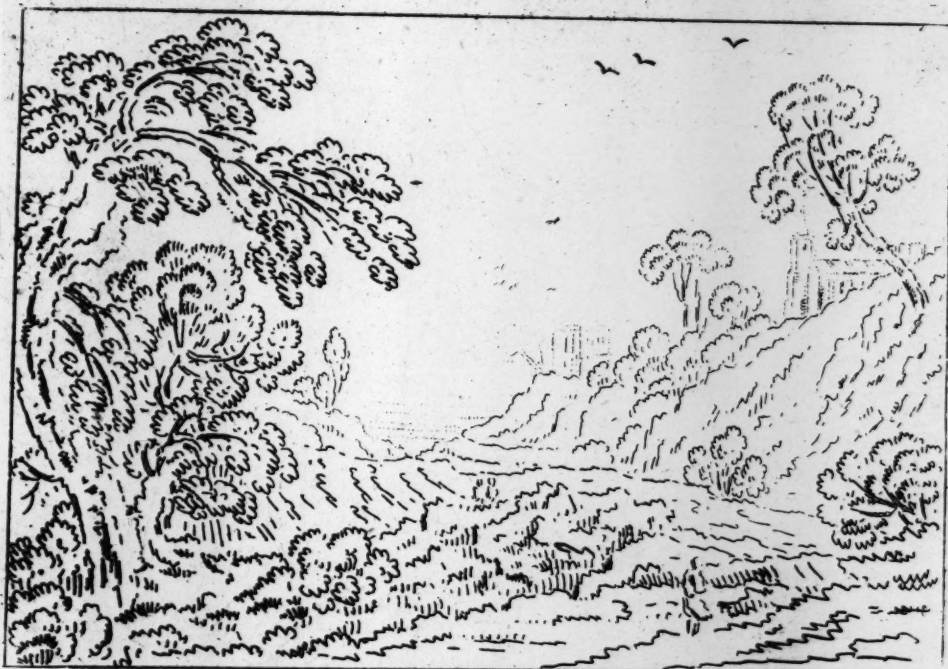
Published 12. May, 1794. by

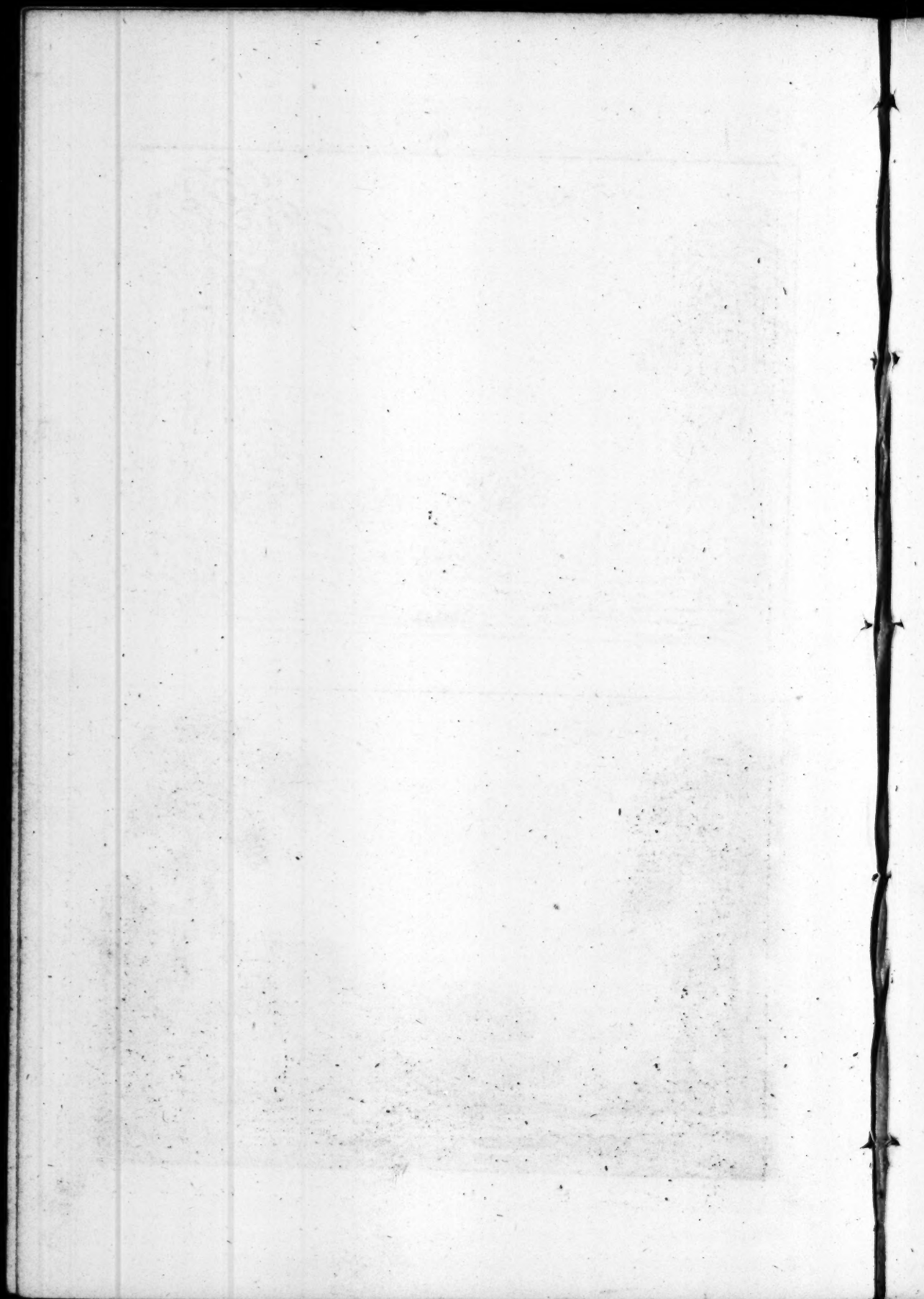
A View near Spalding, in Lincolnshire.



A Water Mill near Newark, in Nottinghamshire.

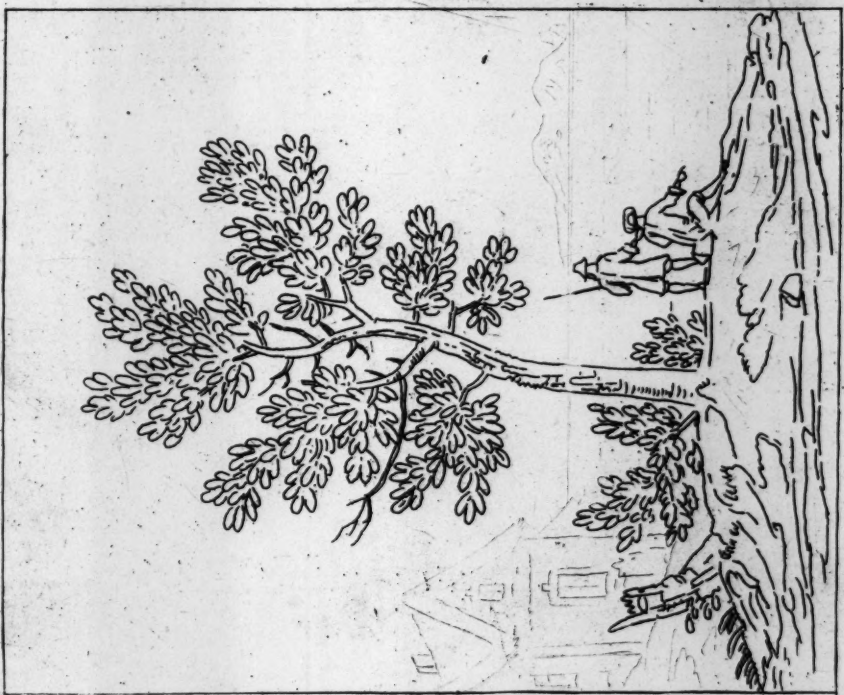


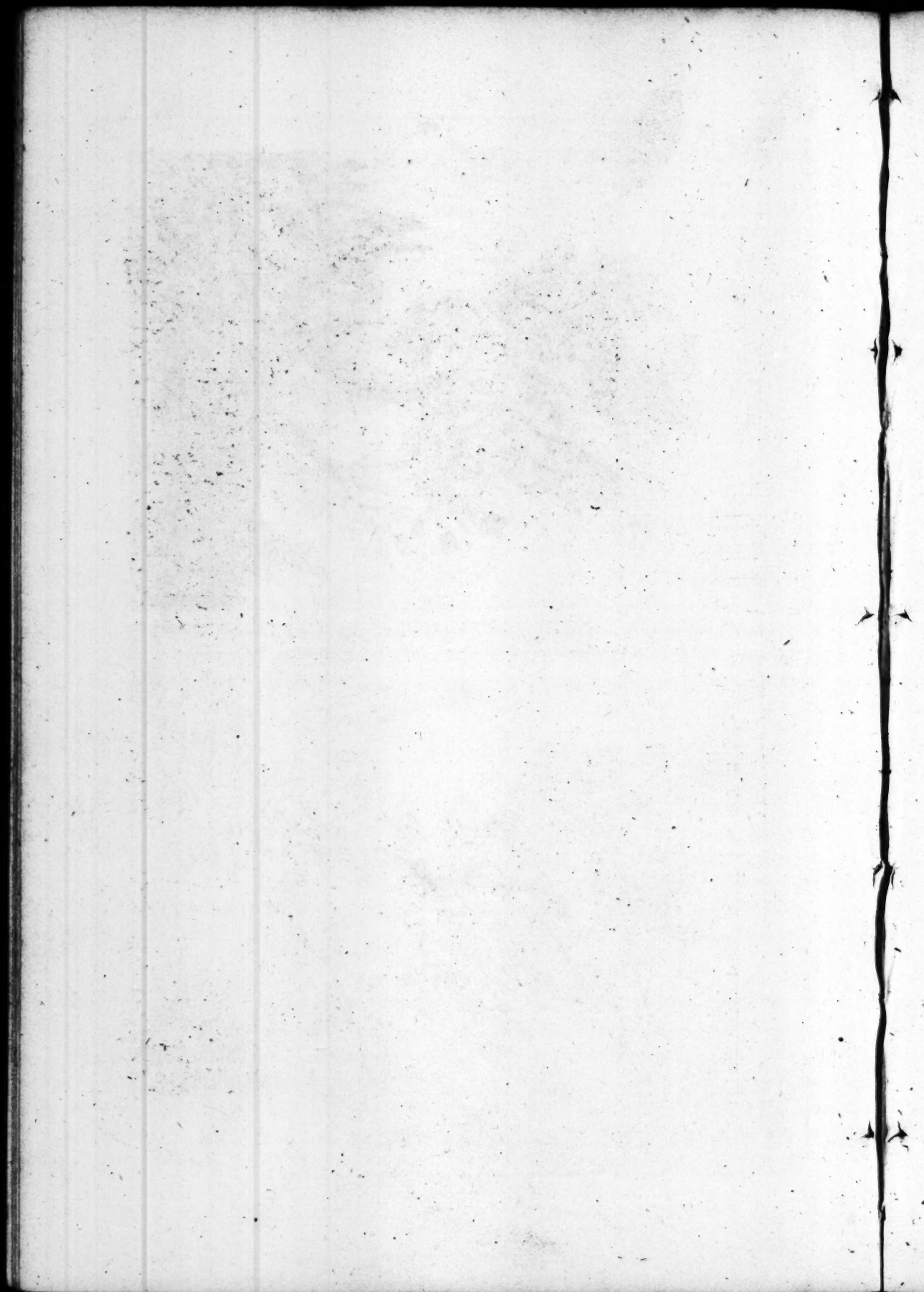






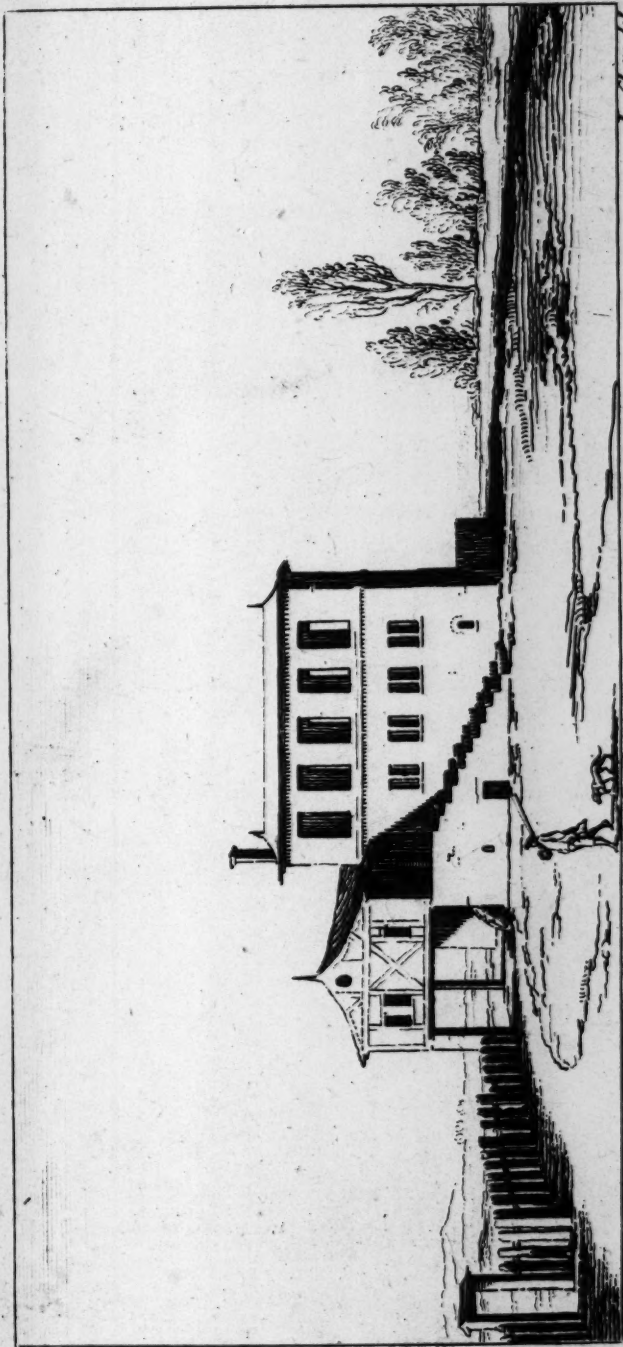




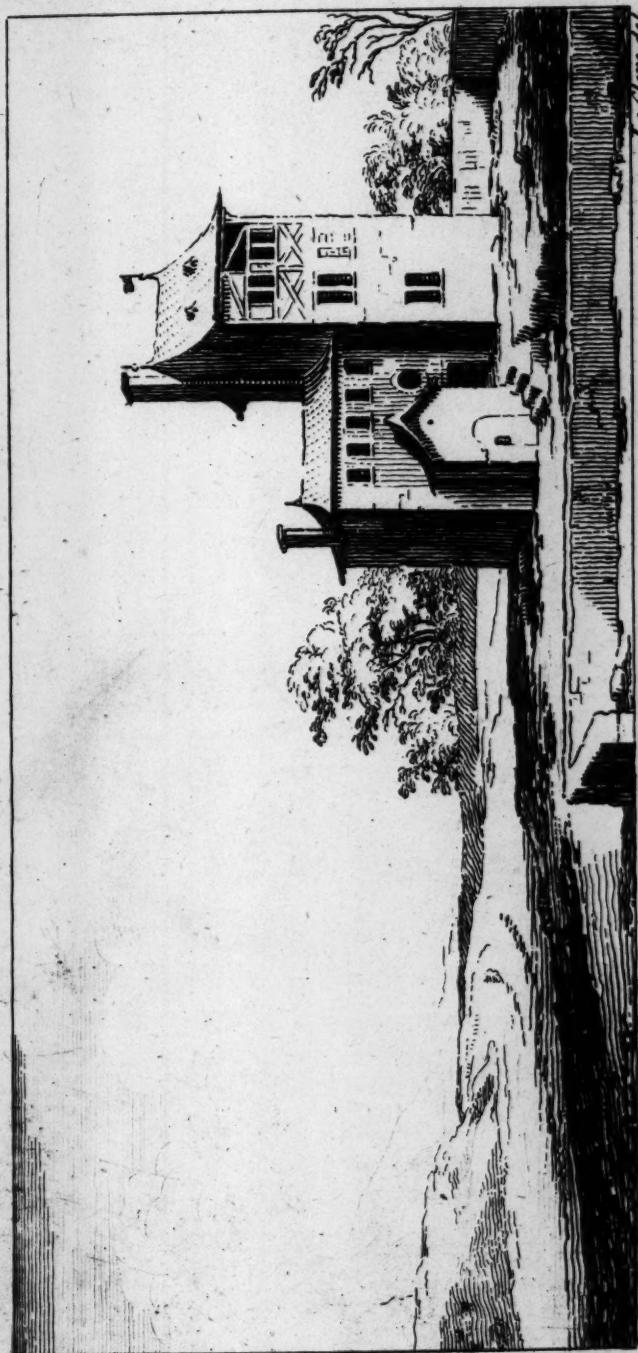






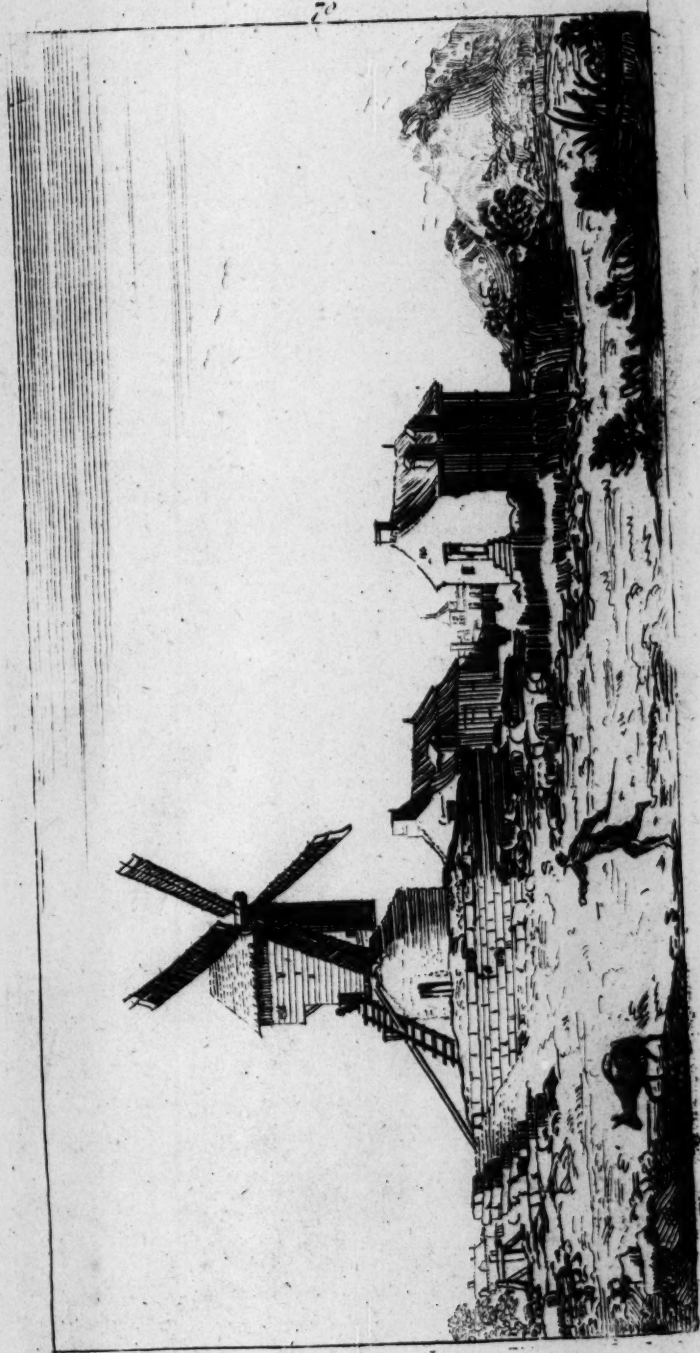


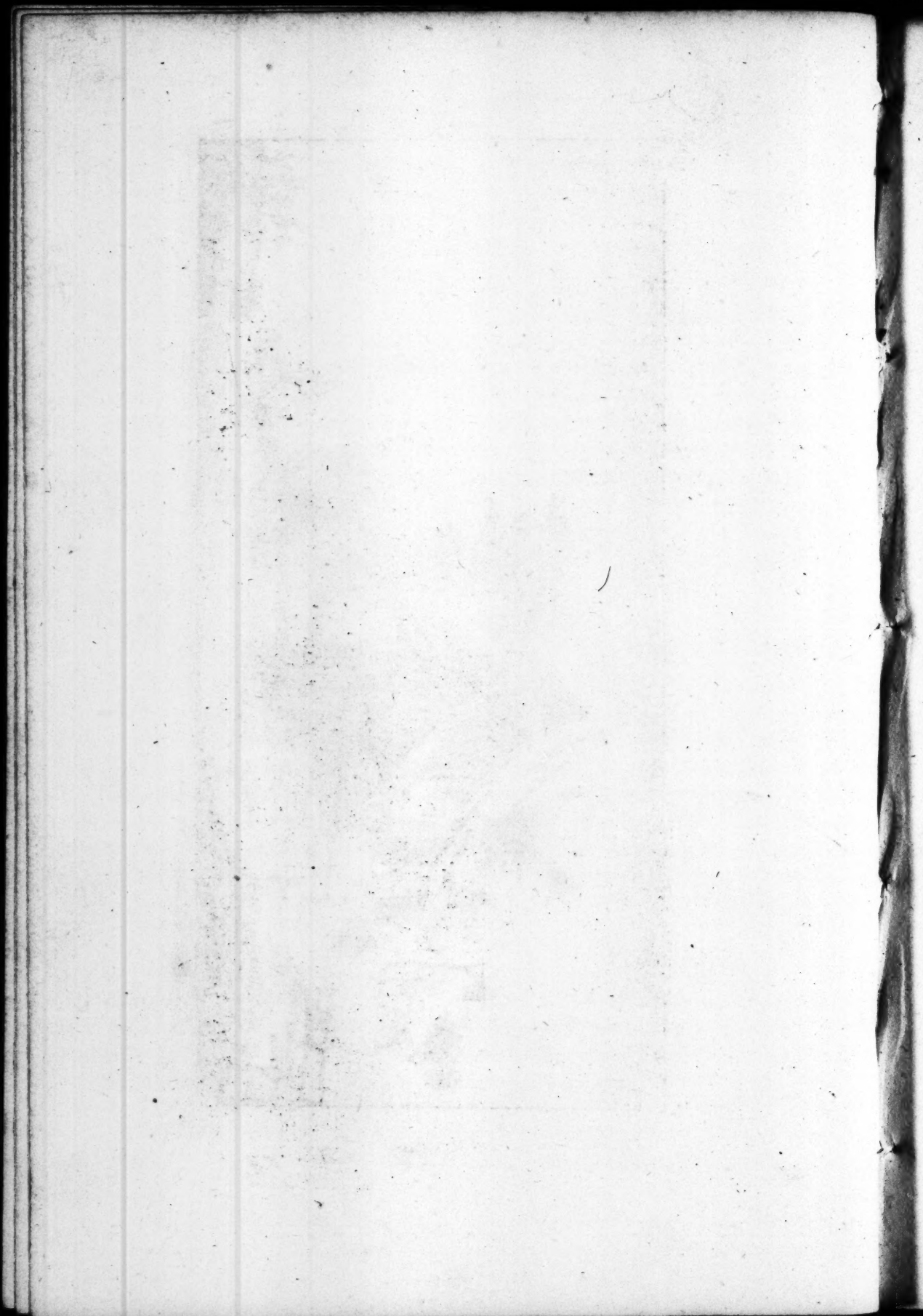


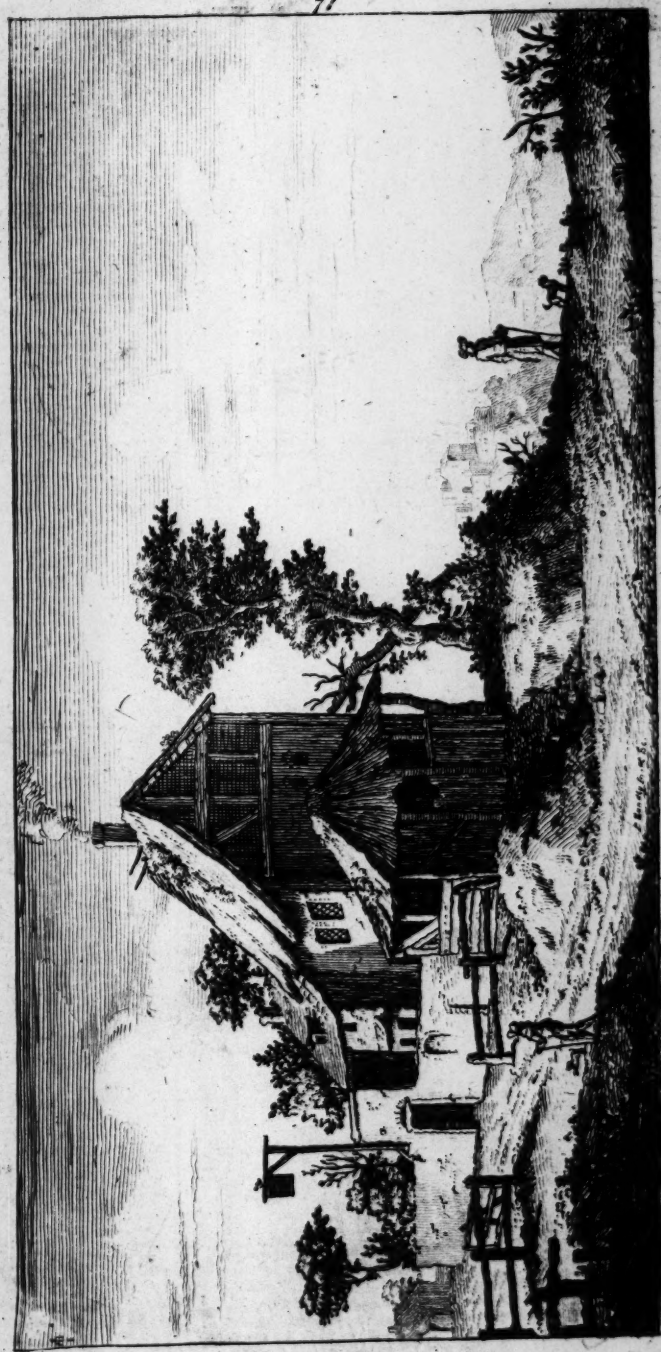


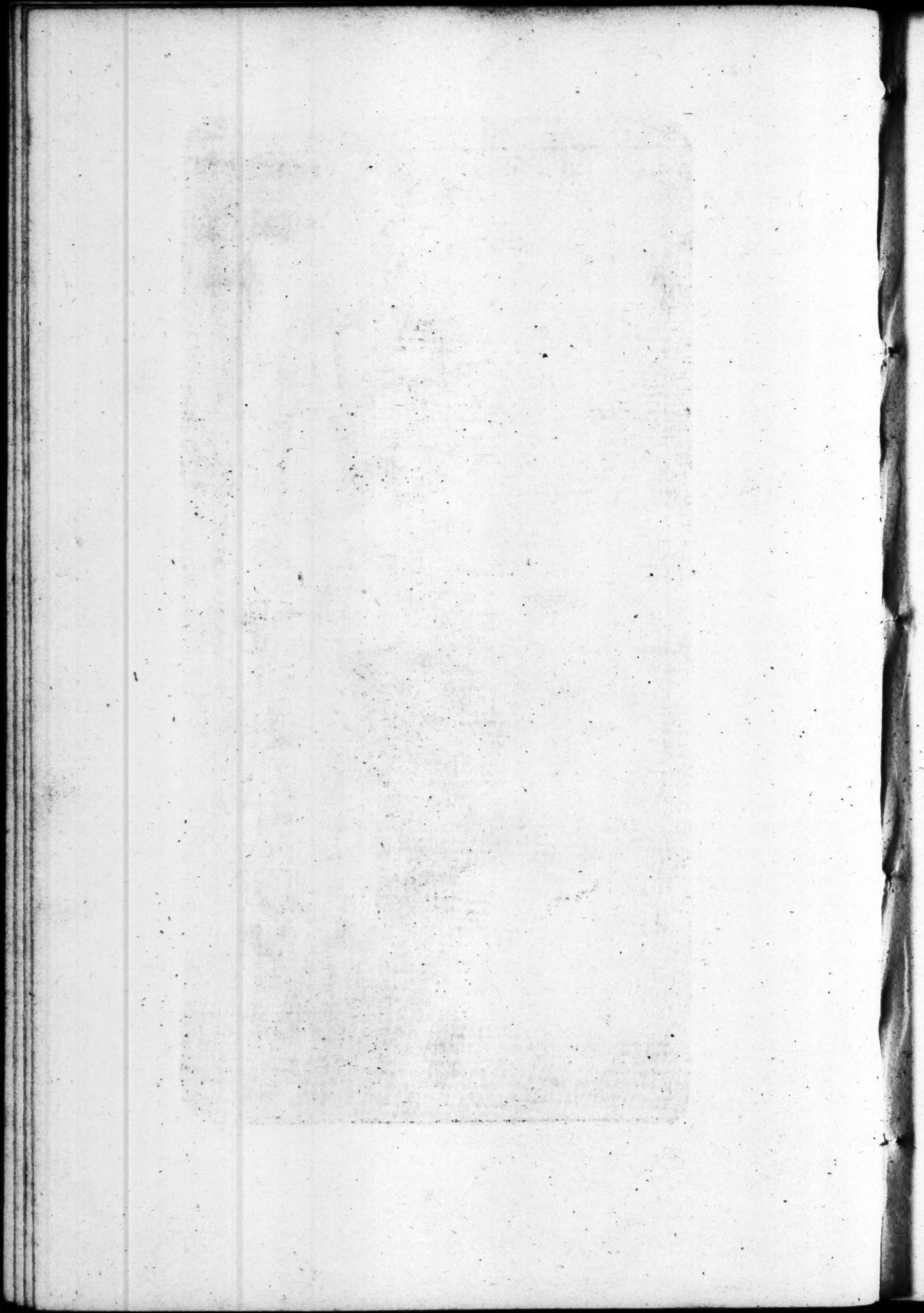
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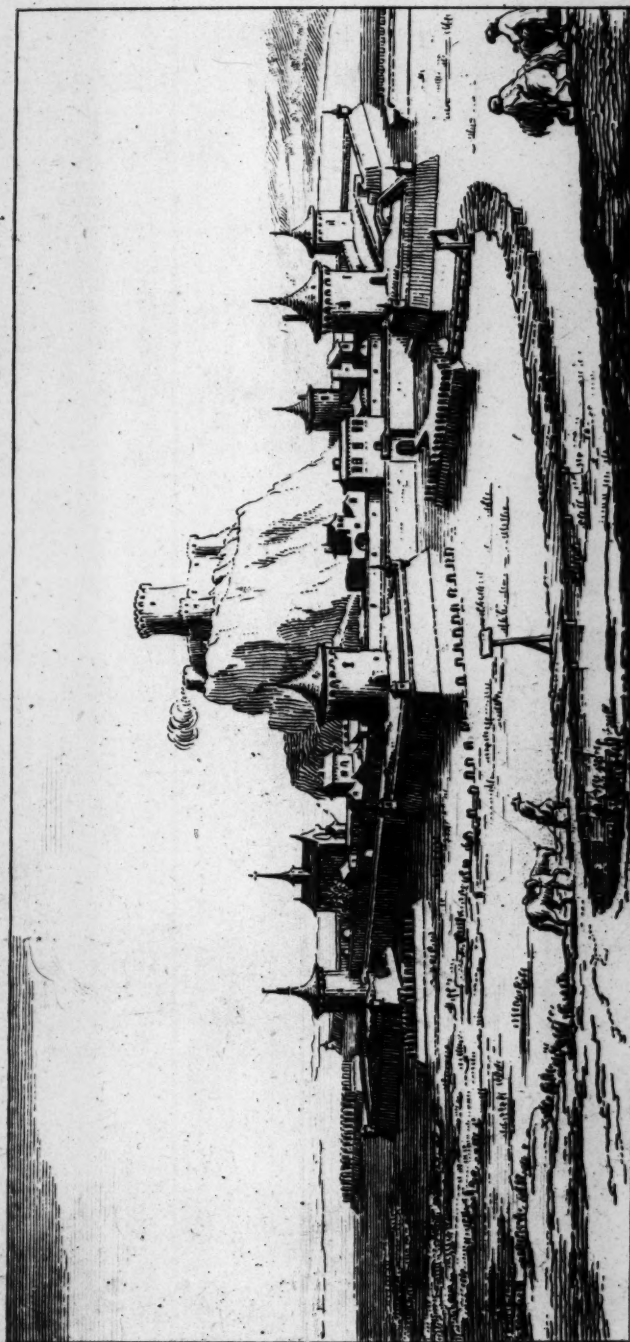




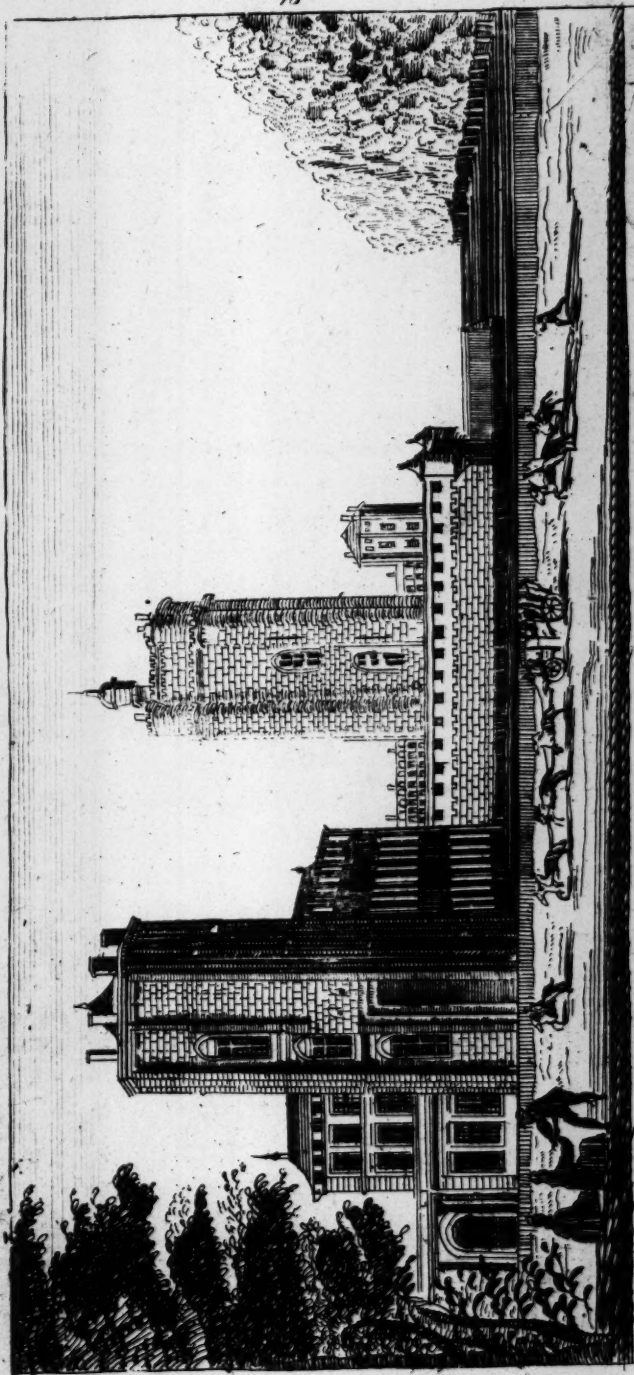


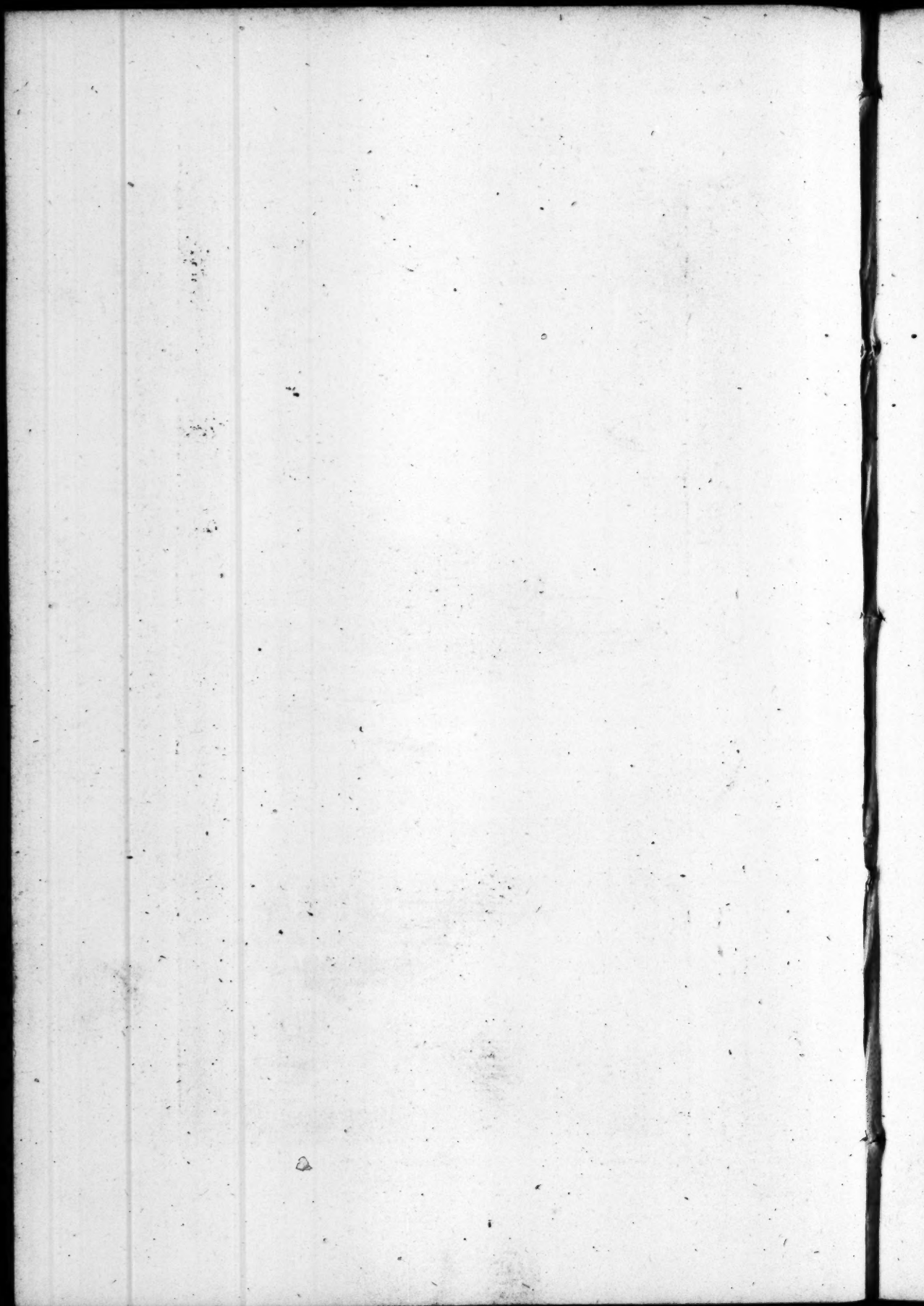


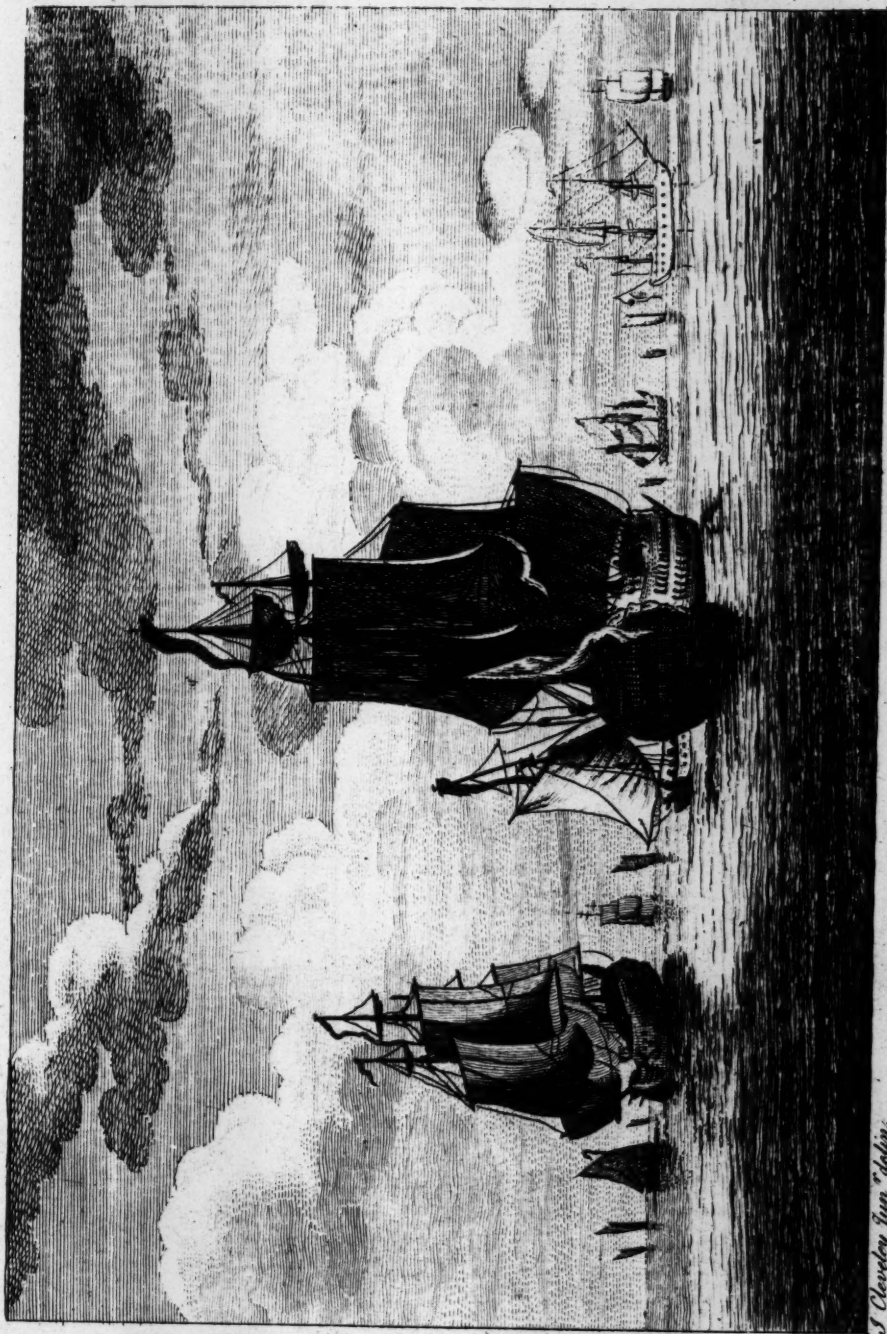






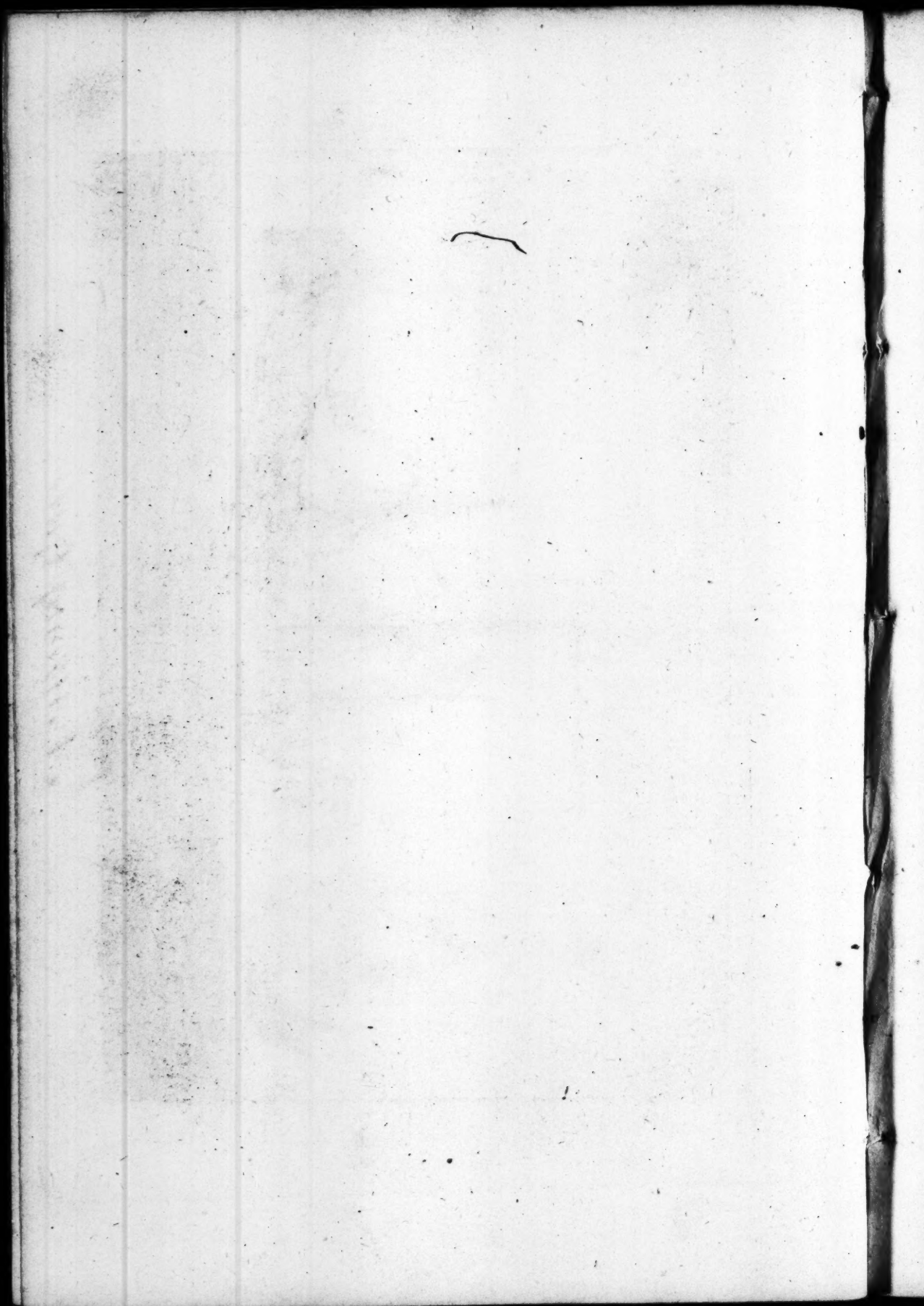


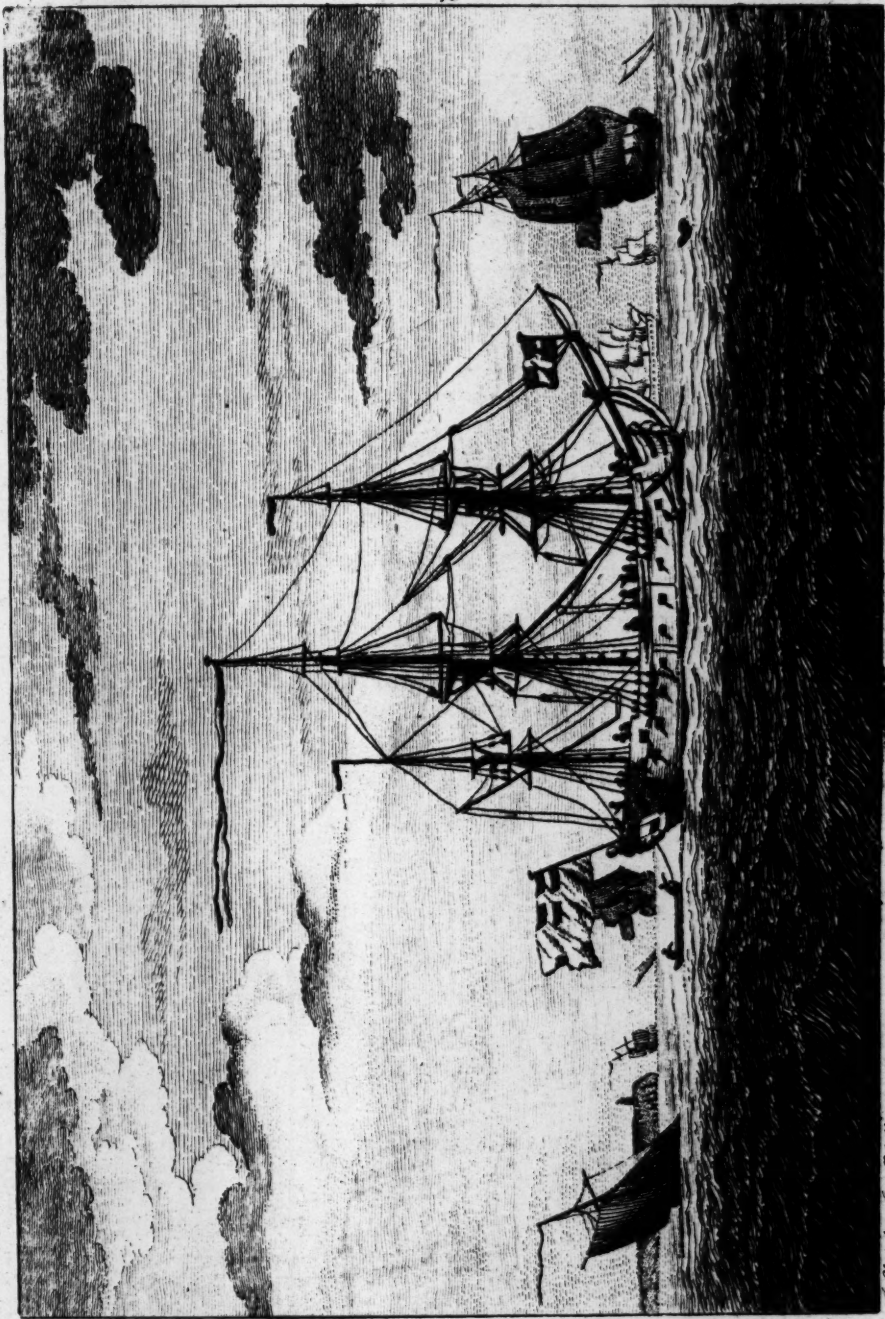




A Calm

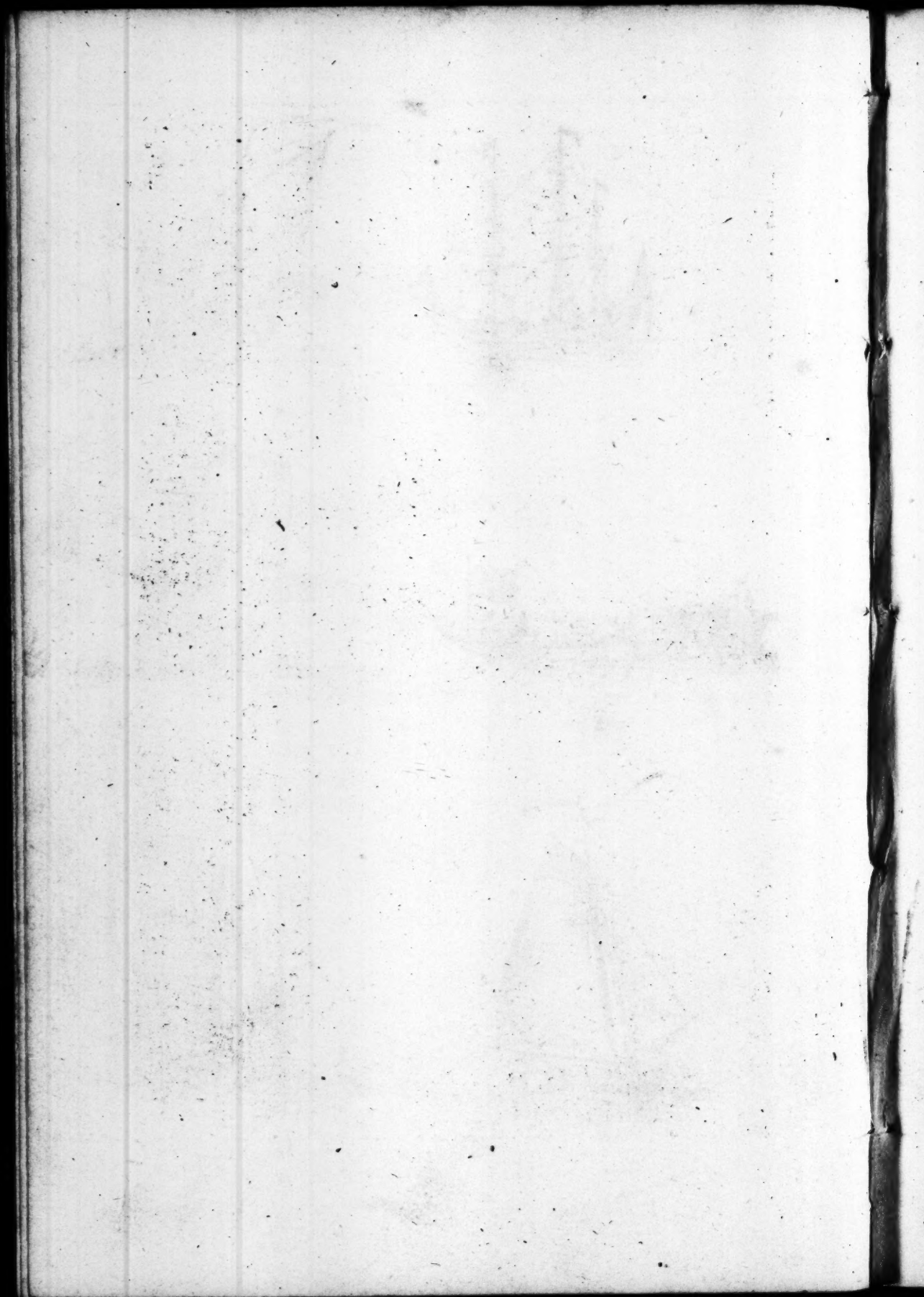
J. Cleverly Junr. delin.

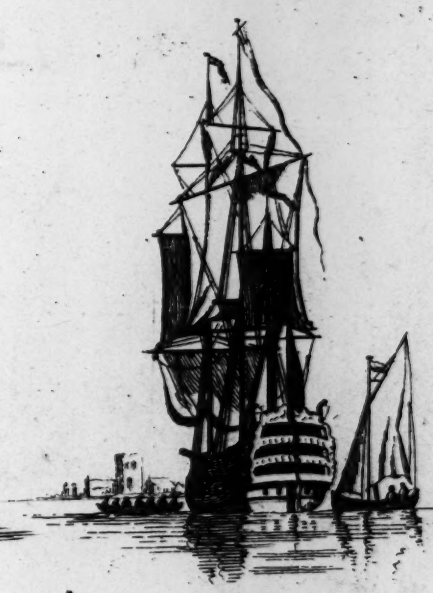
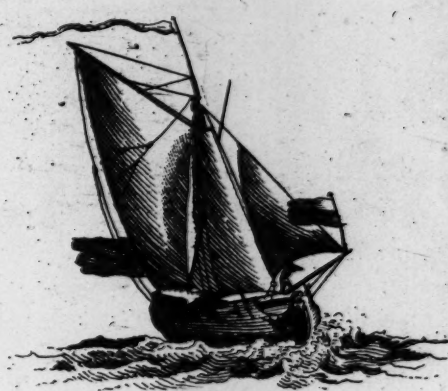
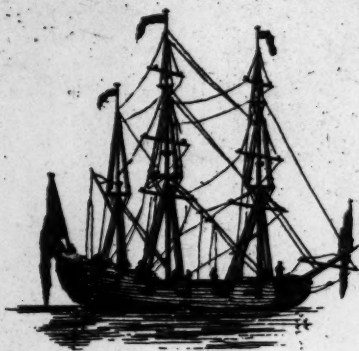




A Strong Gale.

J. C. Leach del.







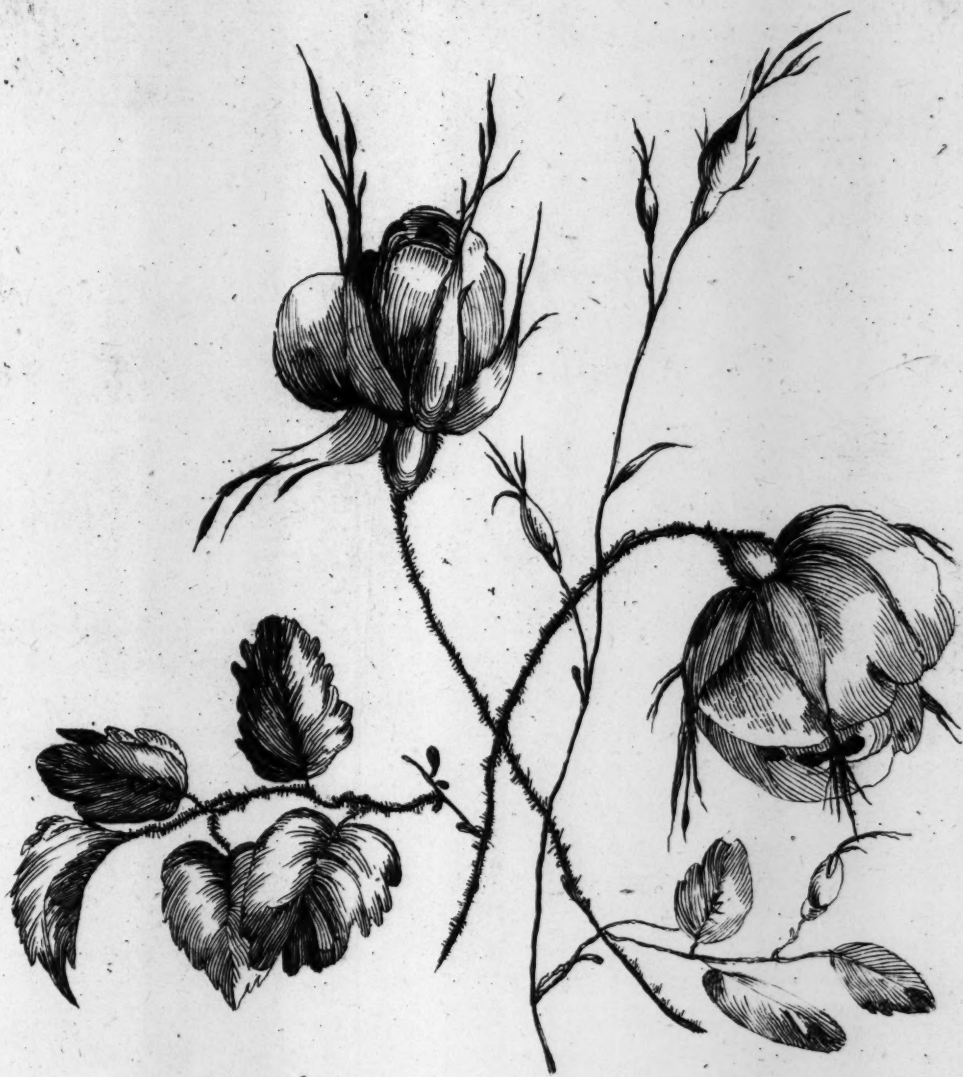
London, Printed for Rob. Sayer, Map & Printfeller, in Fleet Street.







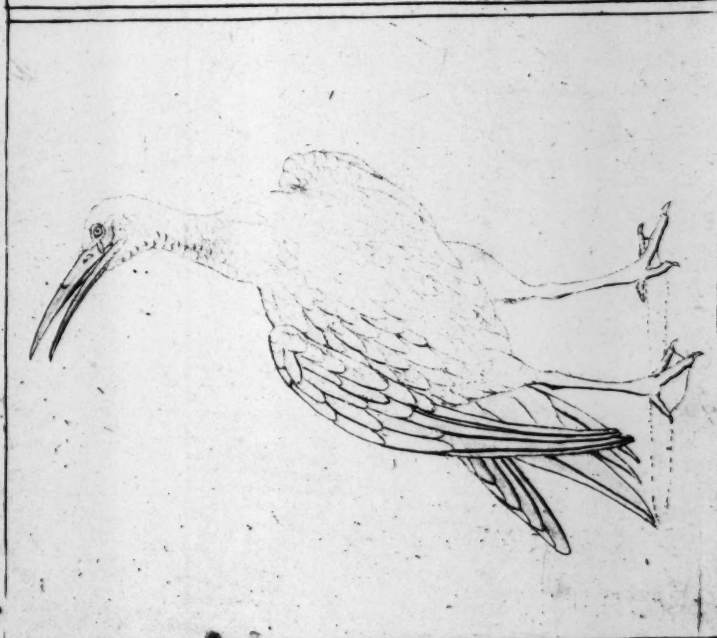
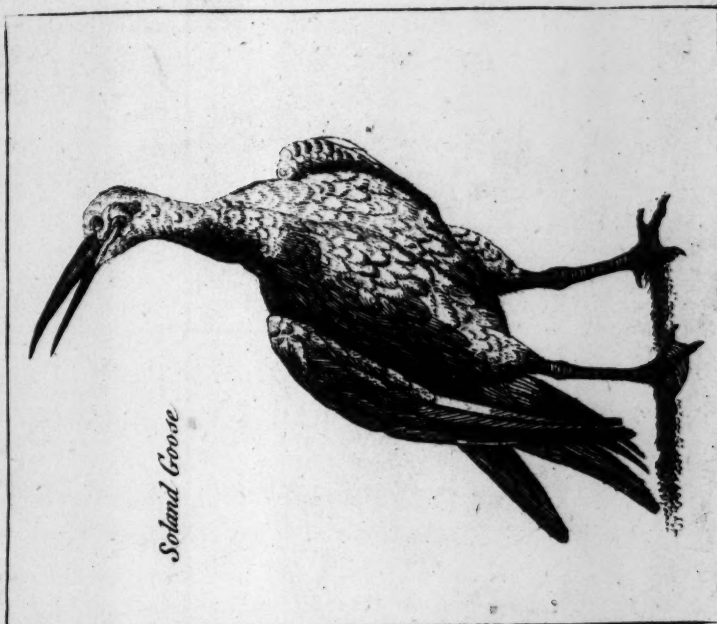
Published 12th May, 1794, by LAURIE & WHITTLE, 53 Fleet Street, London.

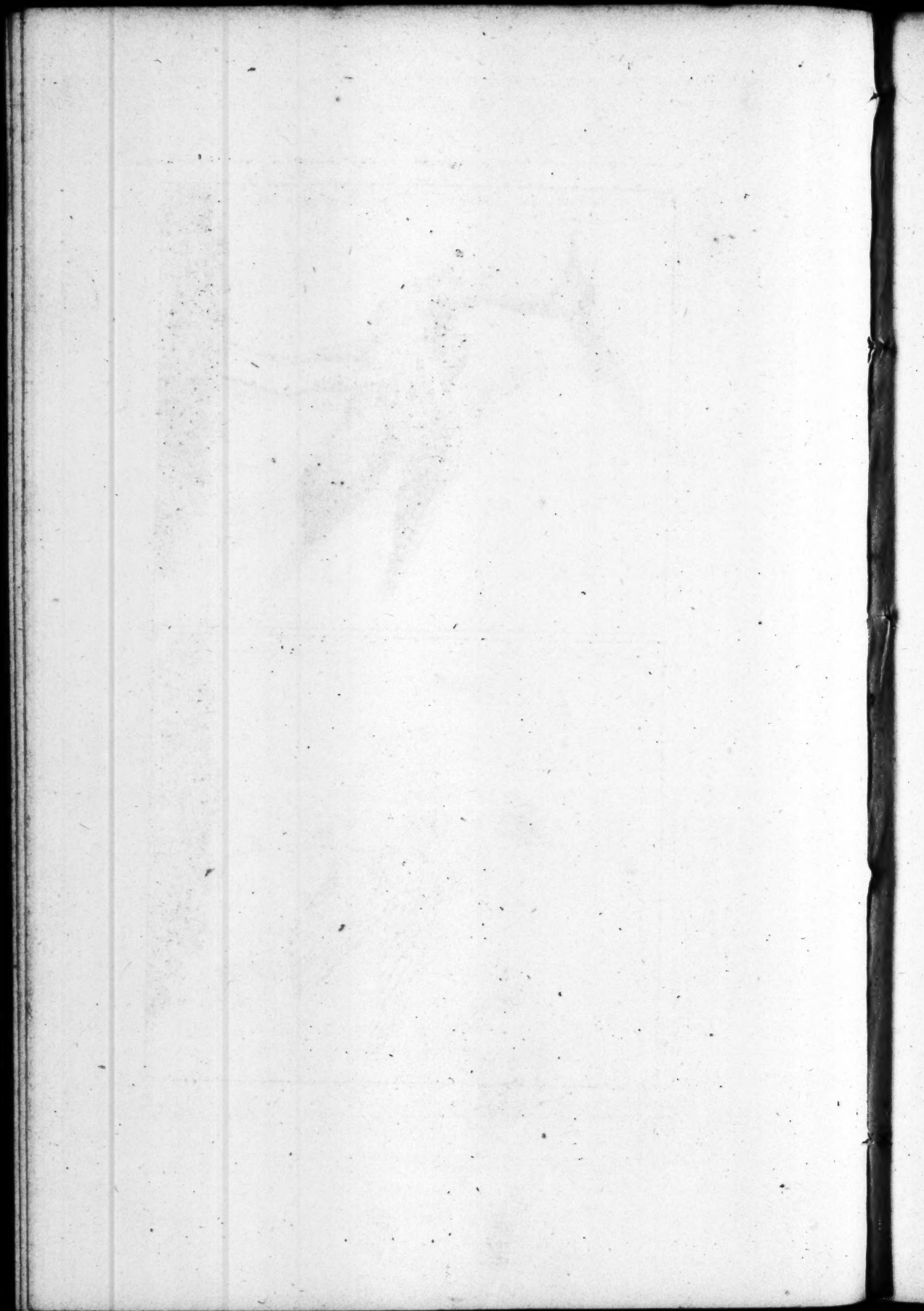


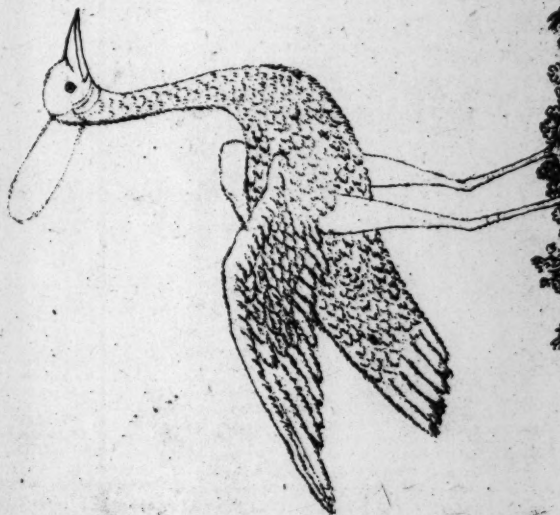
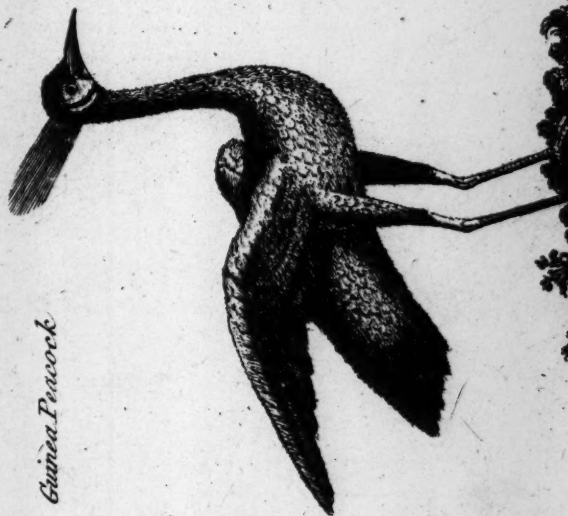


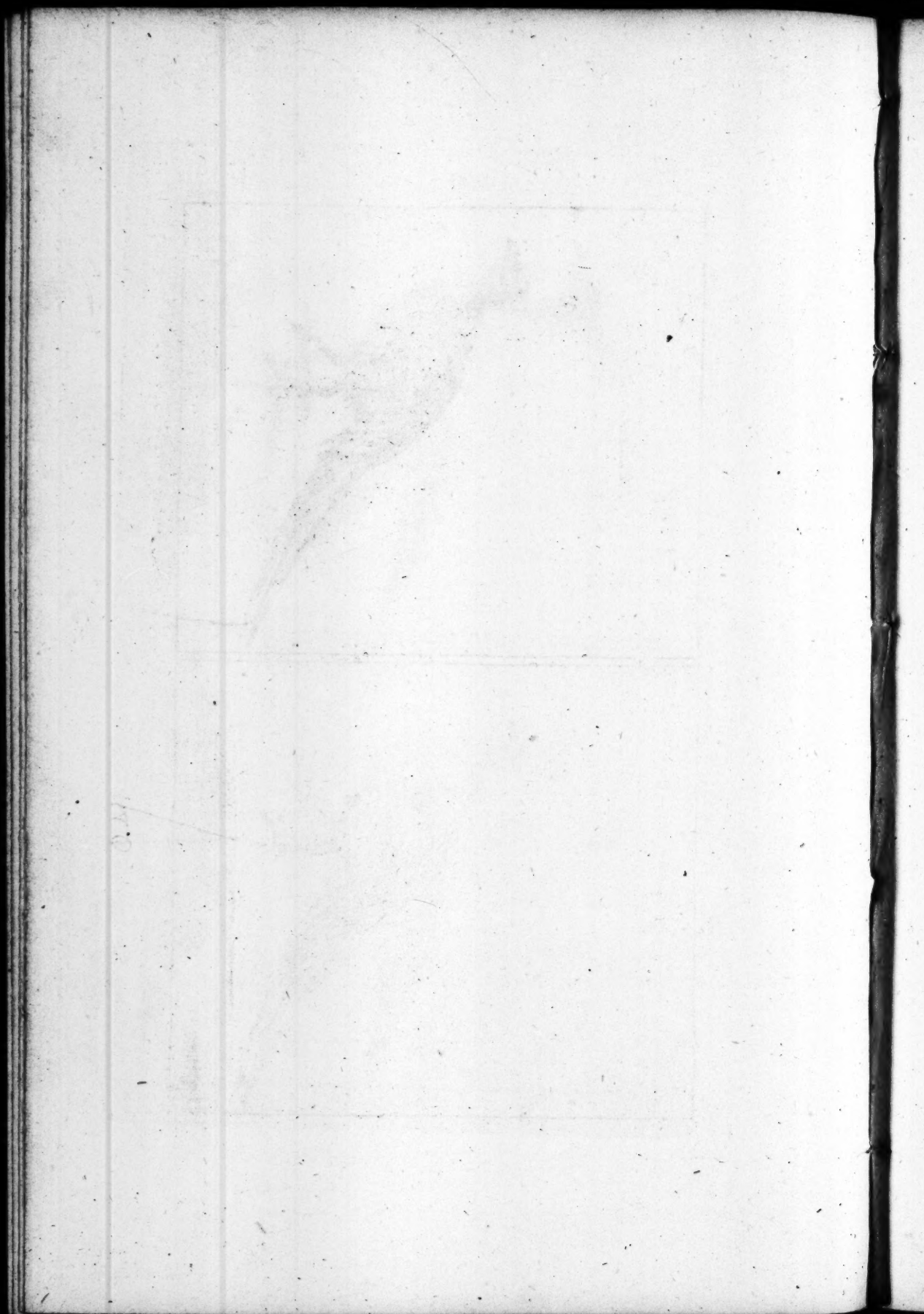




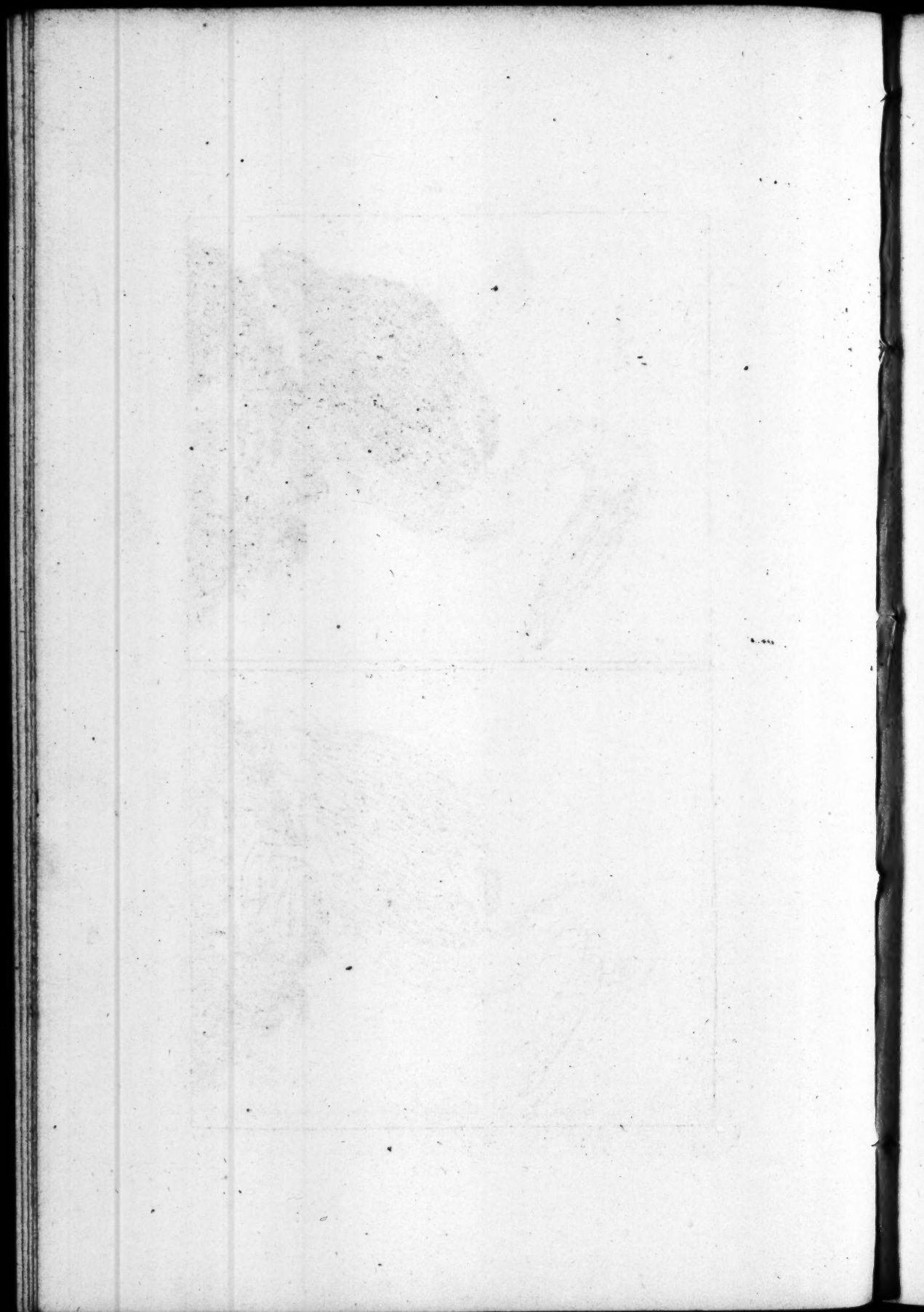


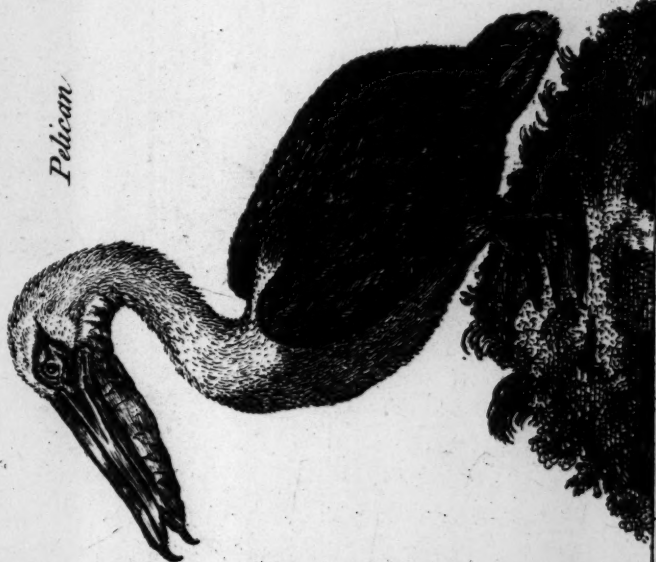


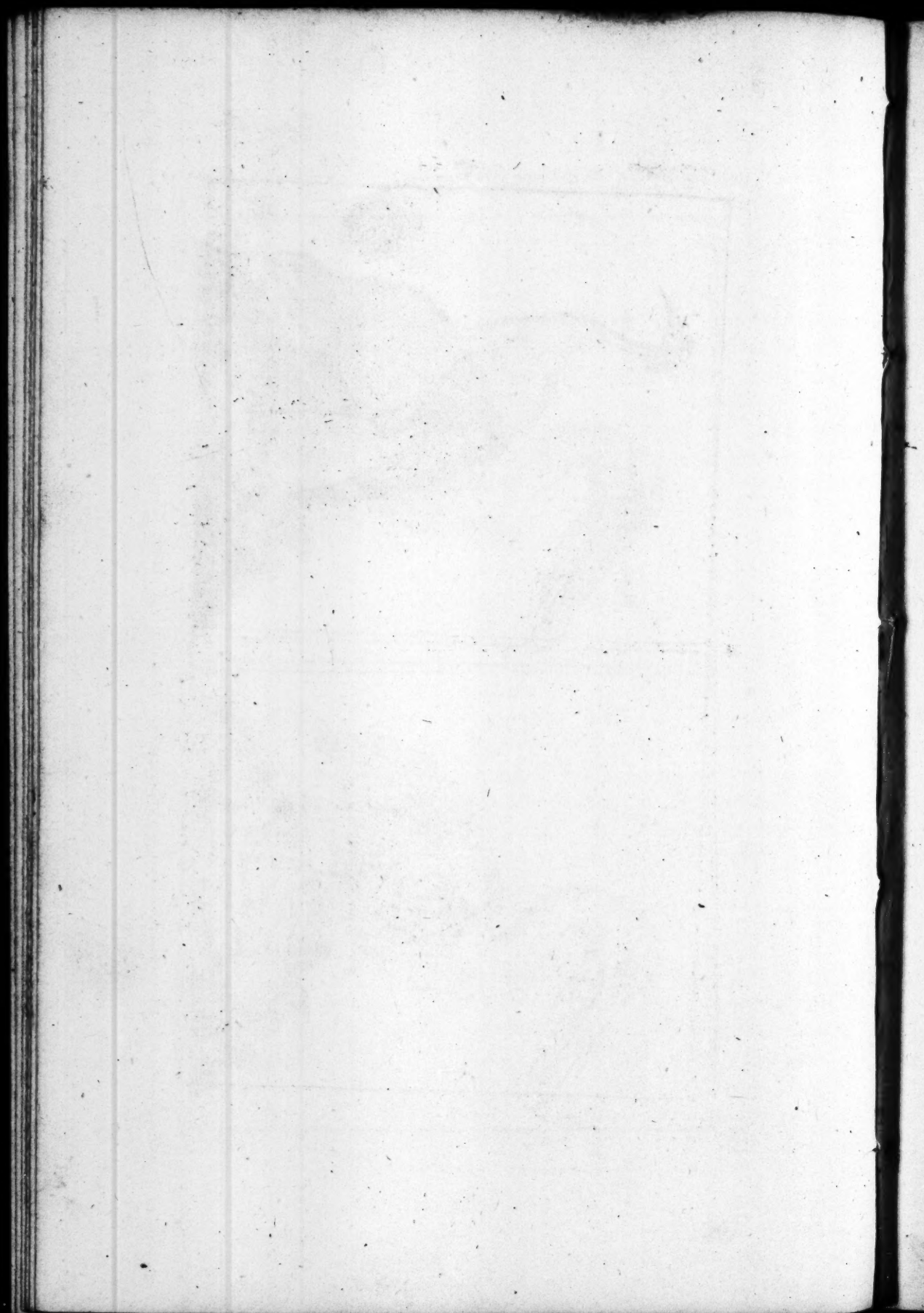
Guinea Fowl

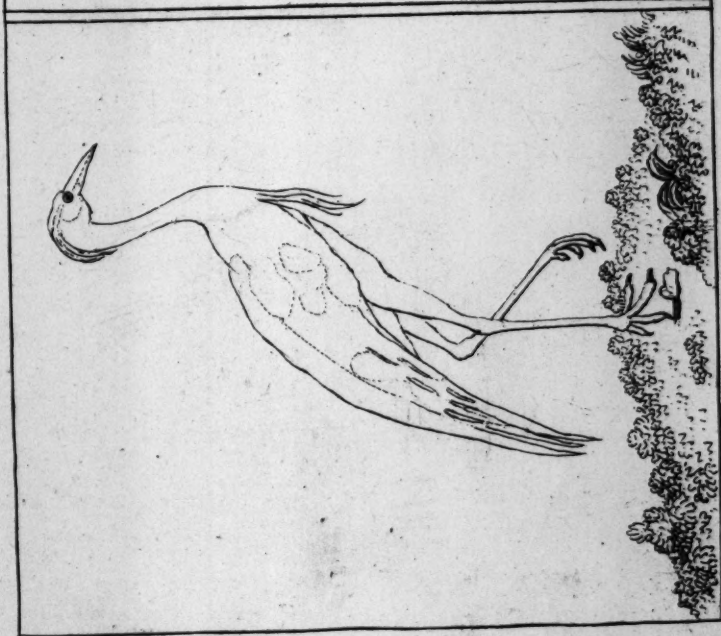


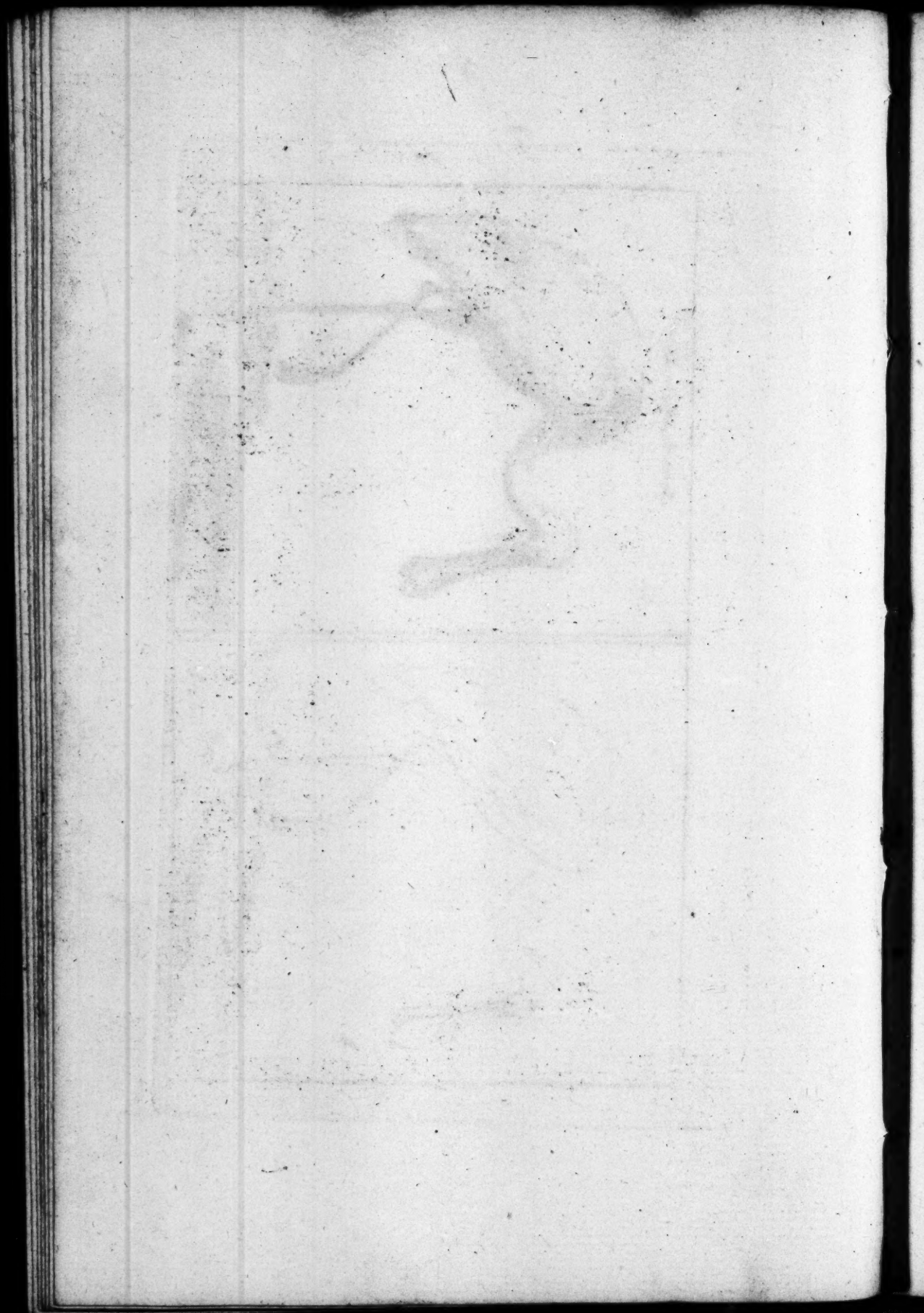
Pheasant

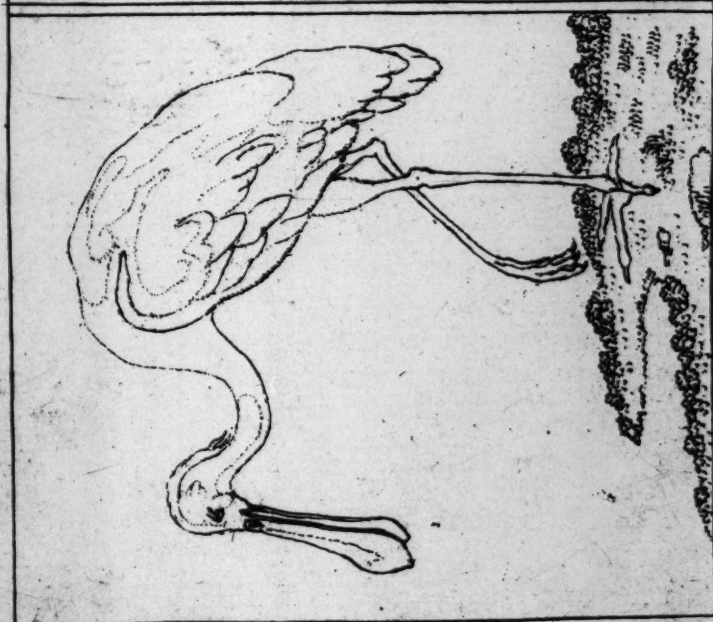
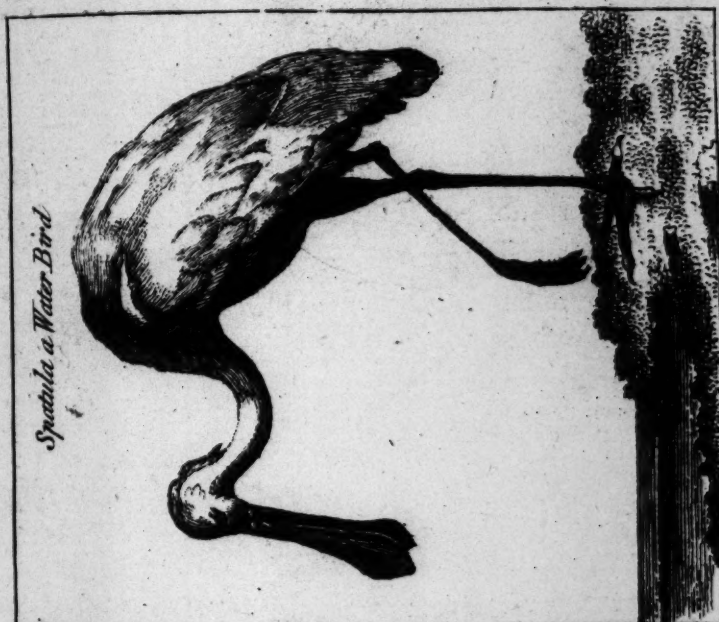


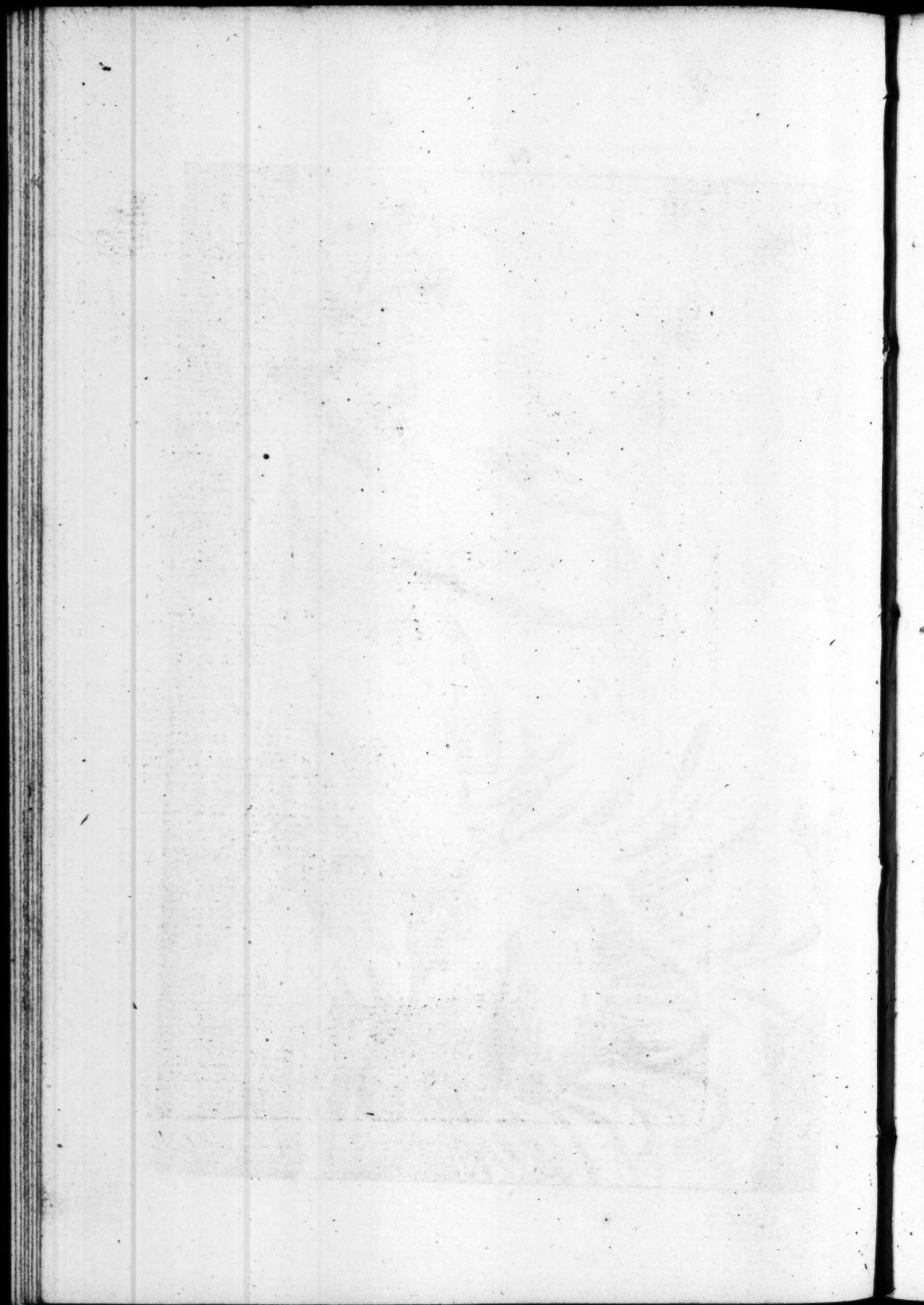
Pelican



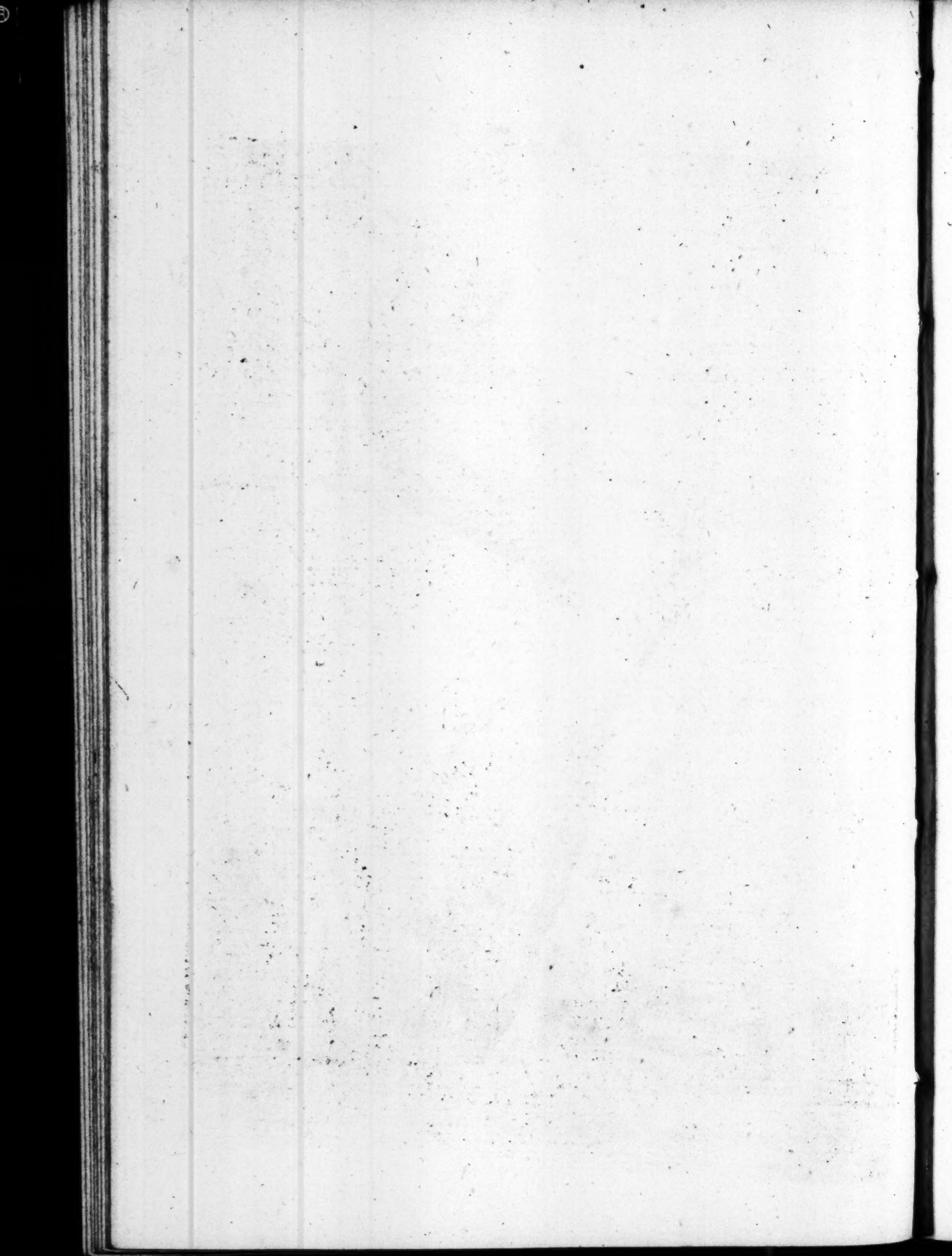


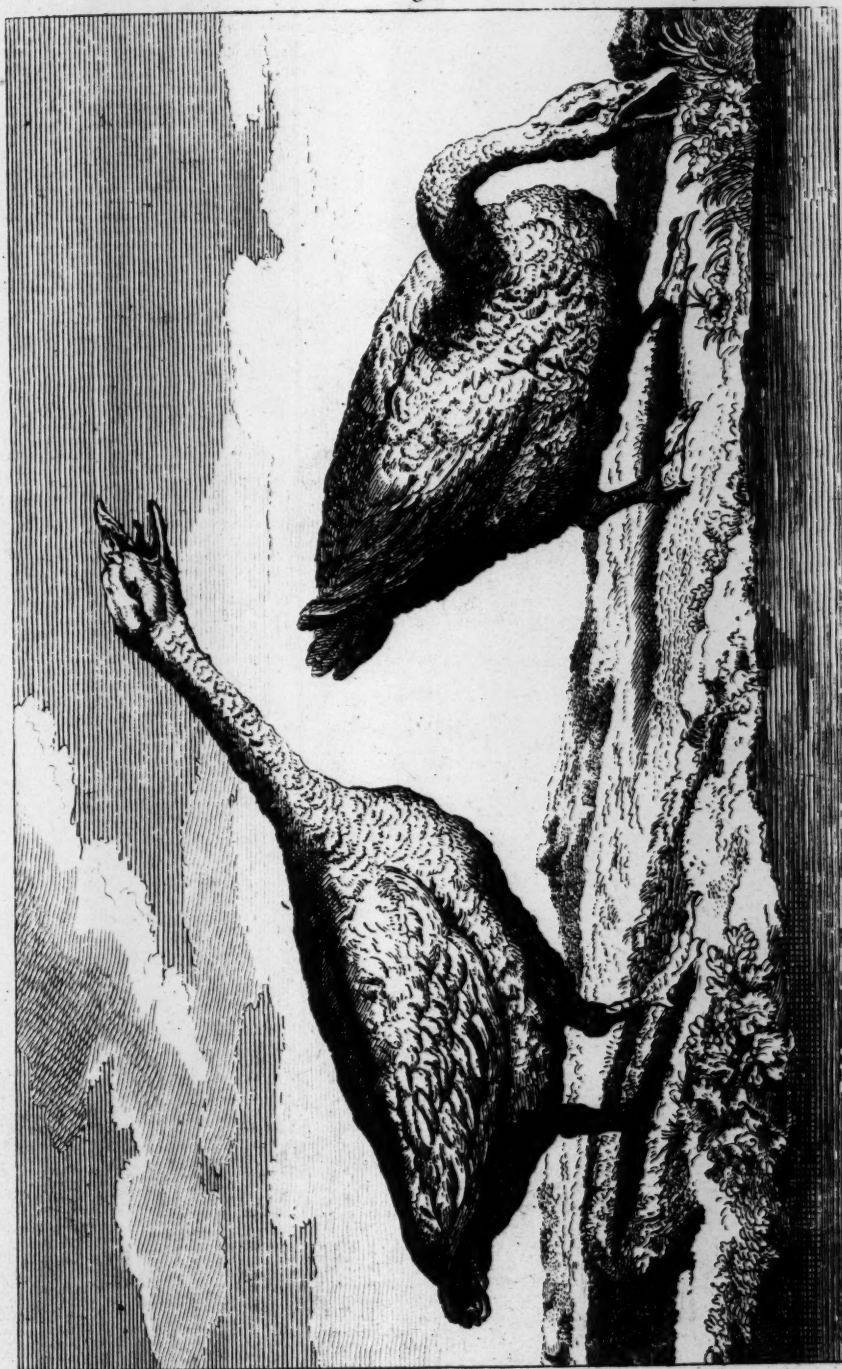


Spatula a Water Bird

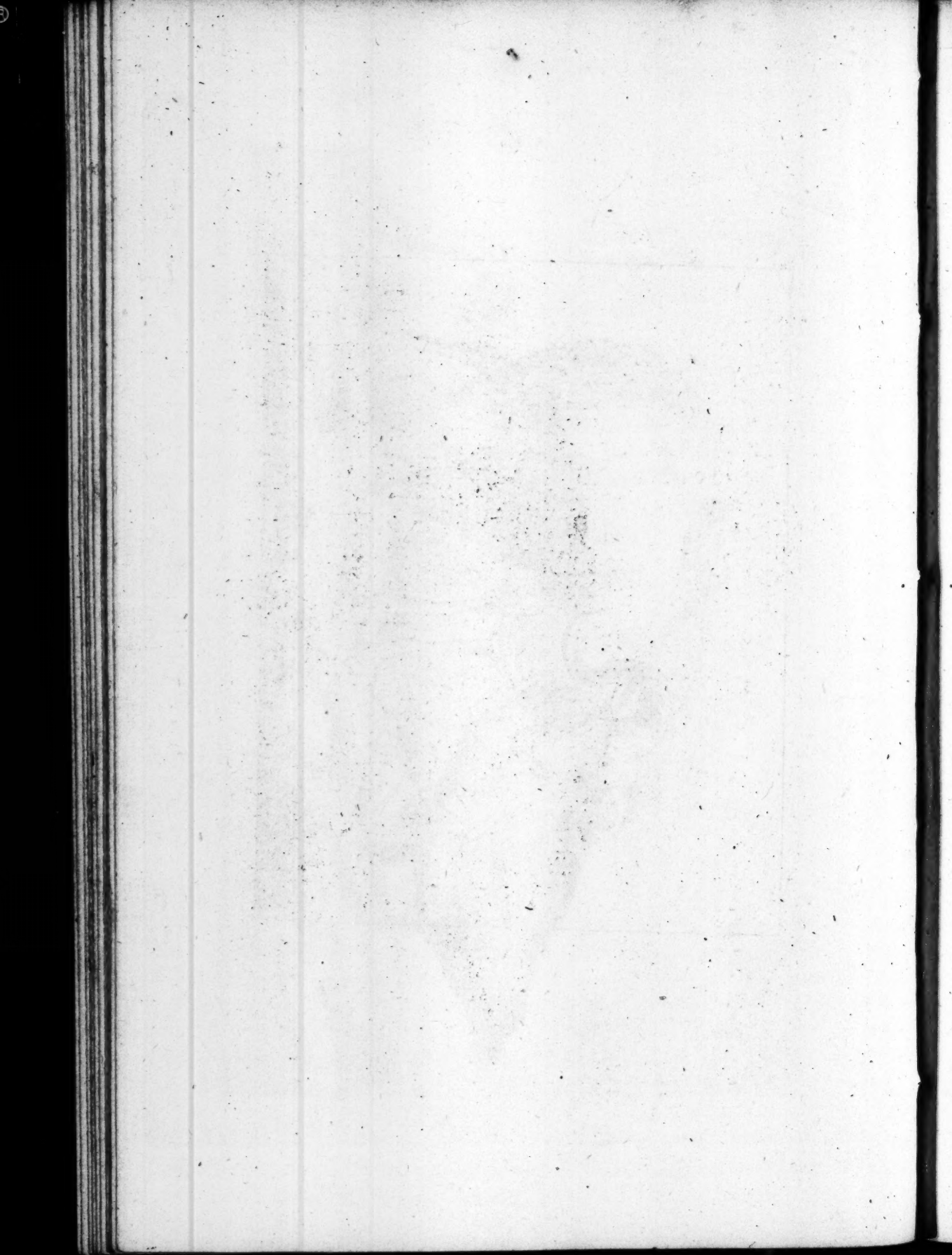


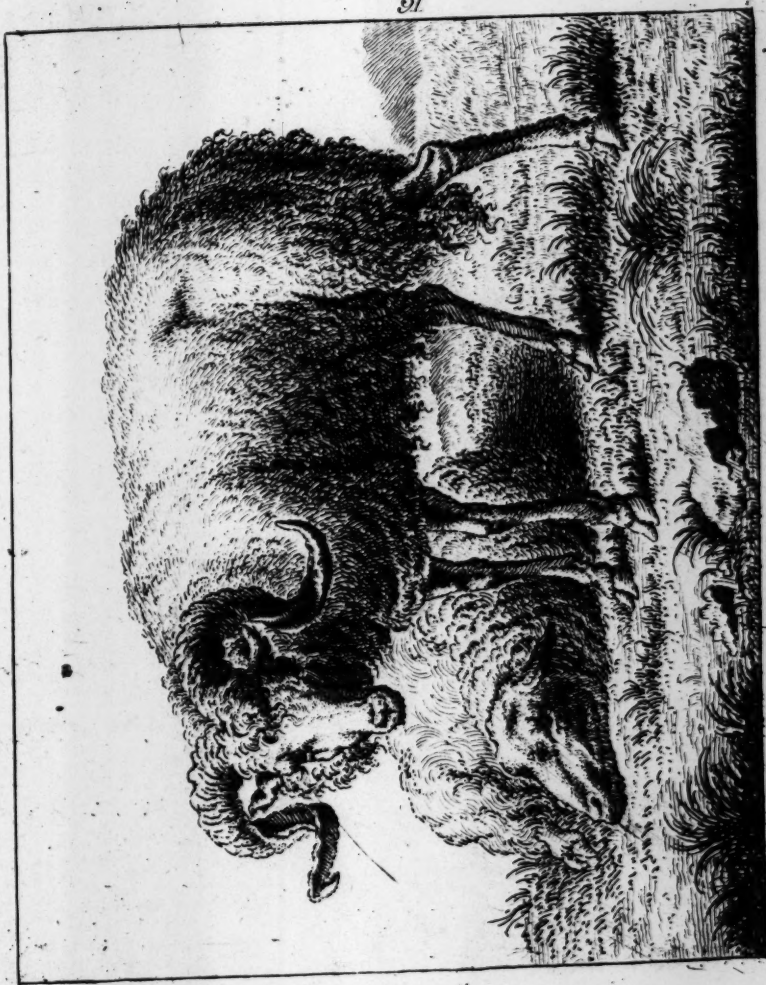


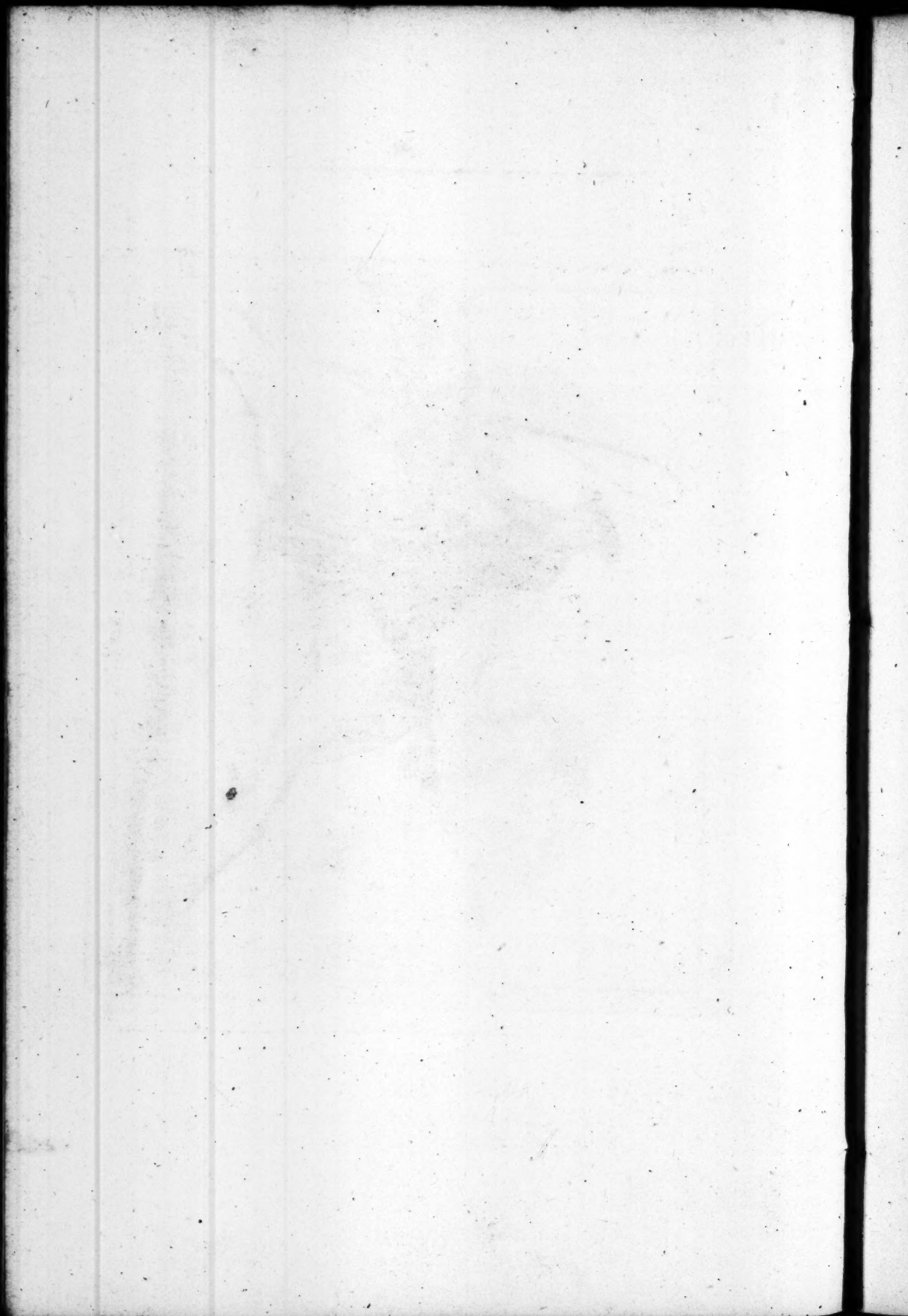




Barlow Pinet

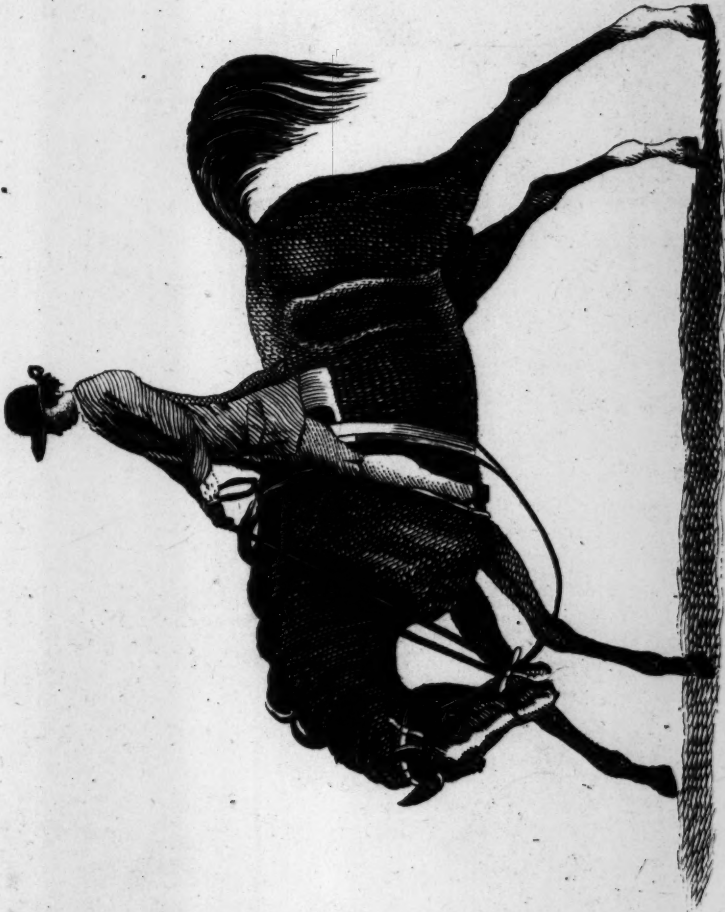


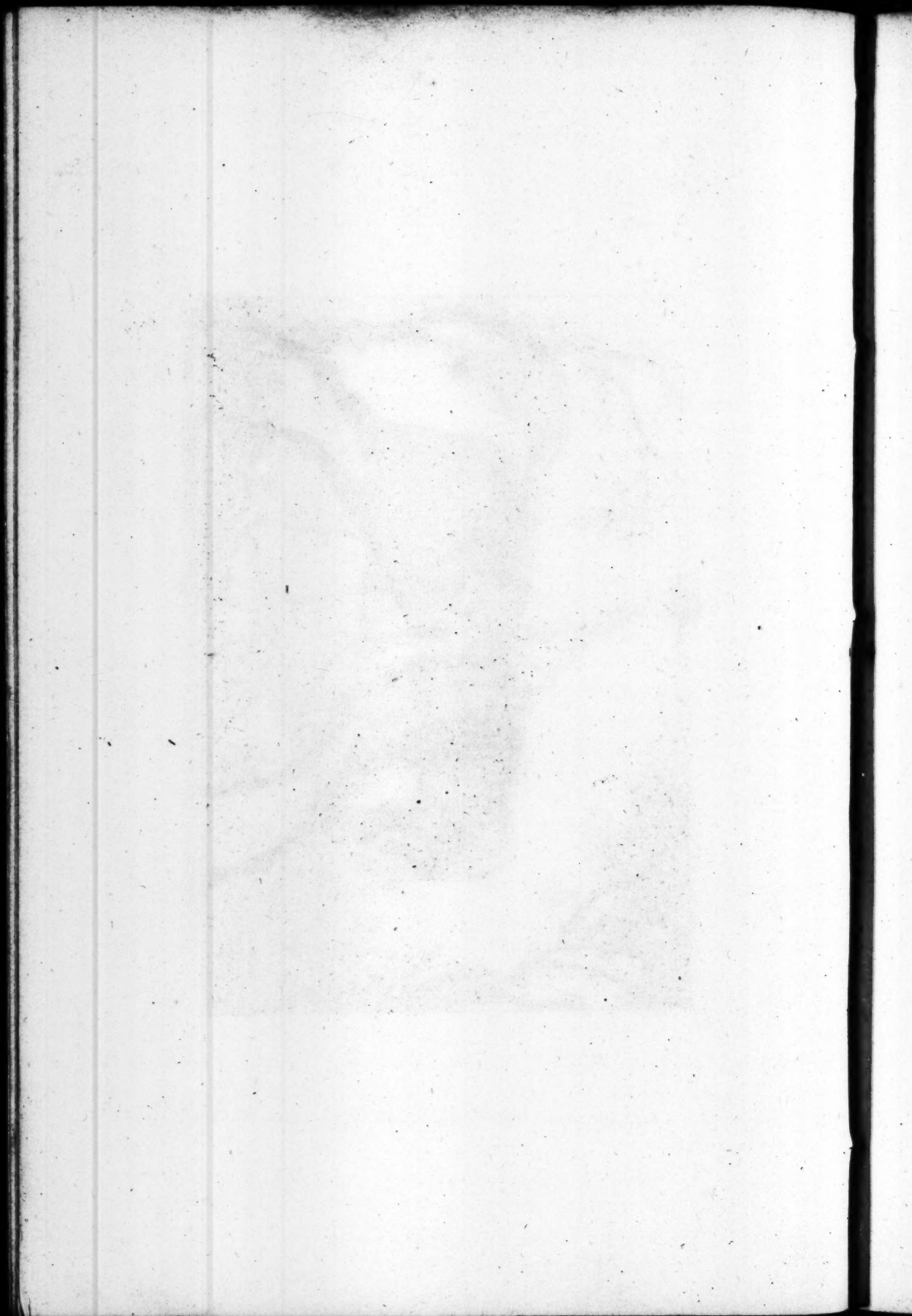




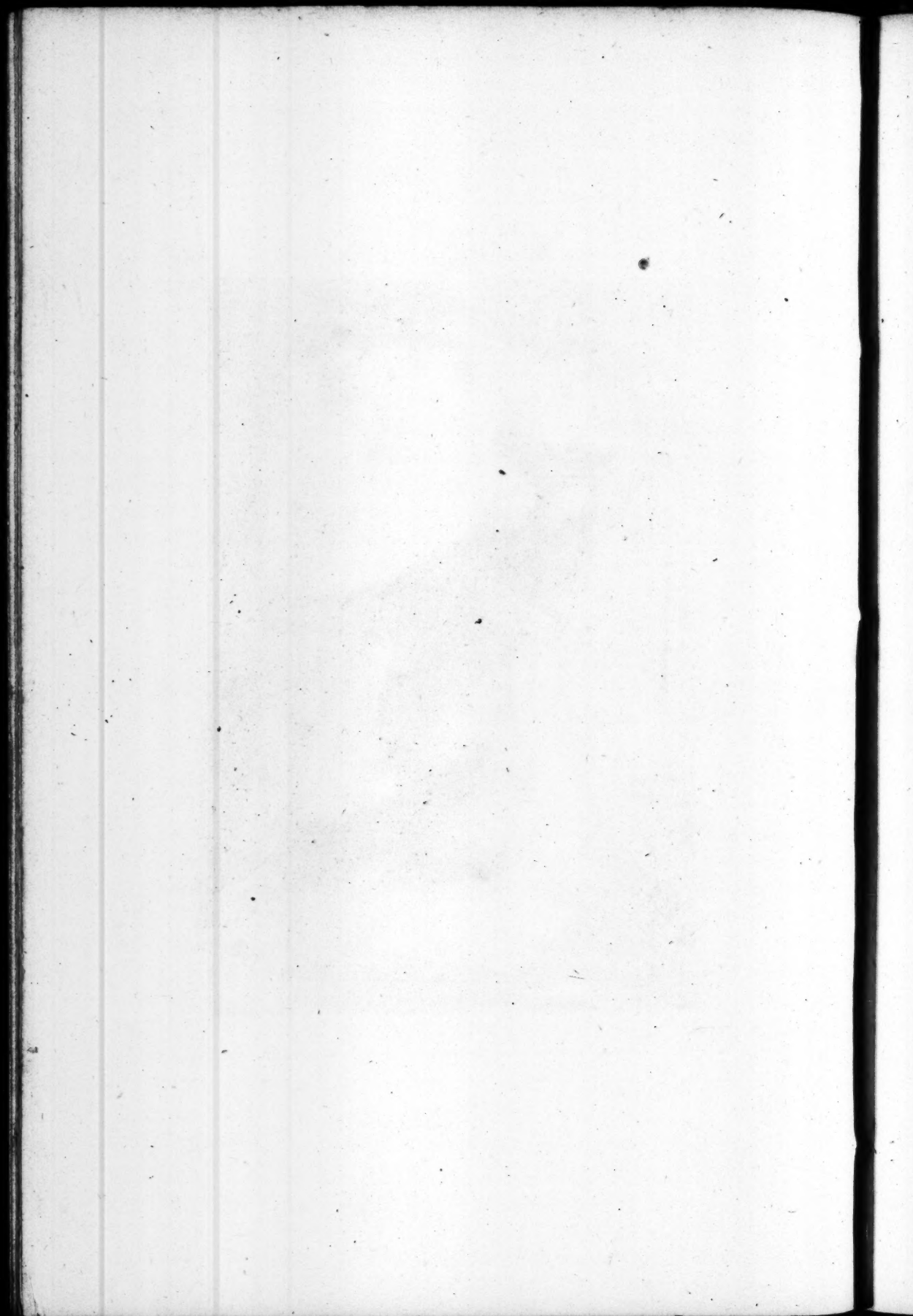






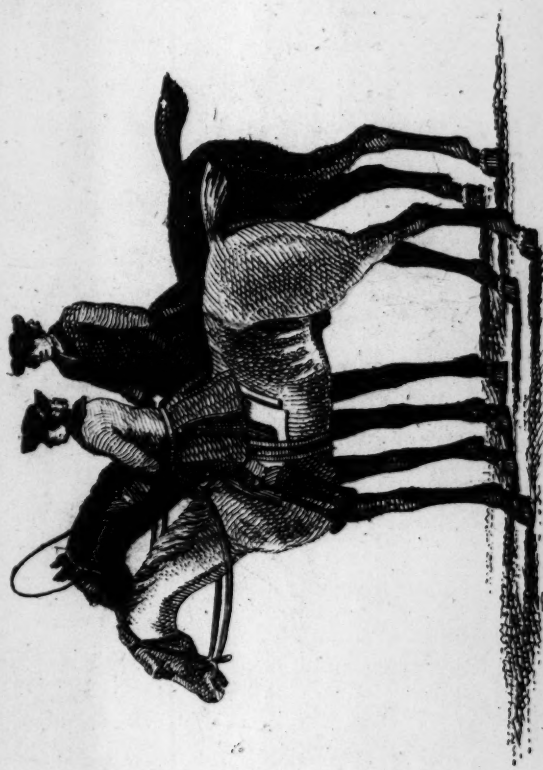


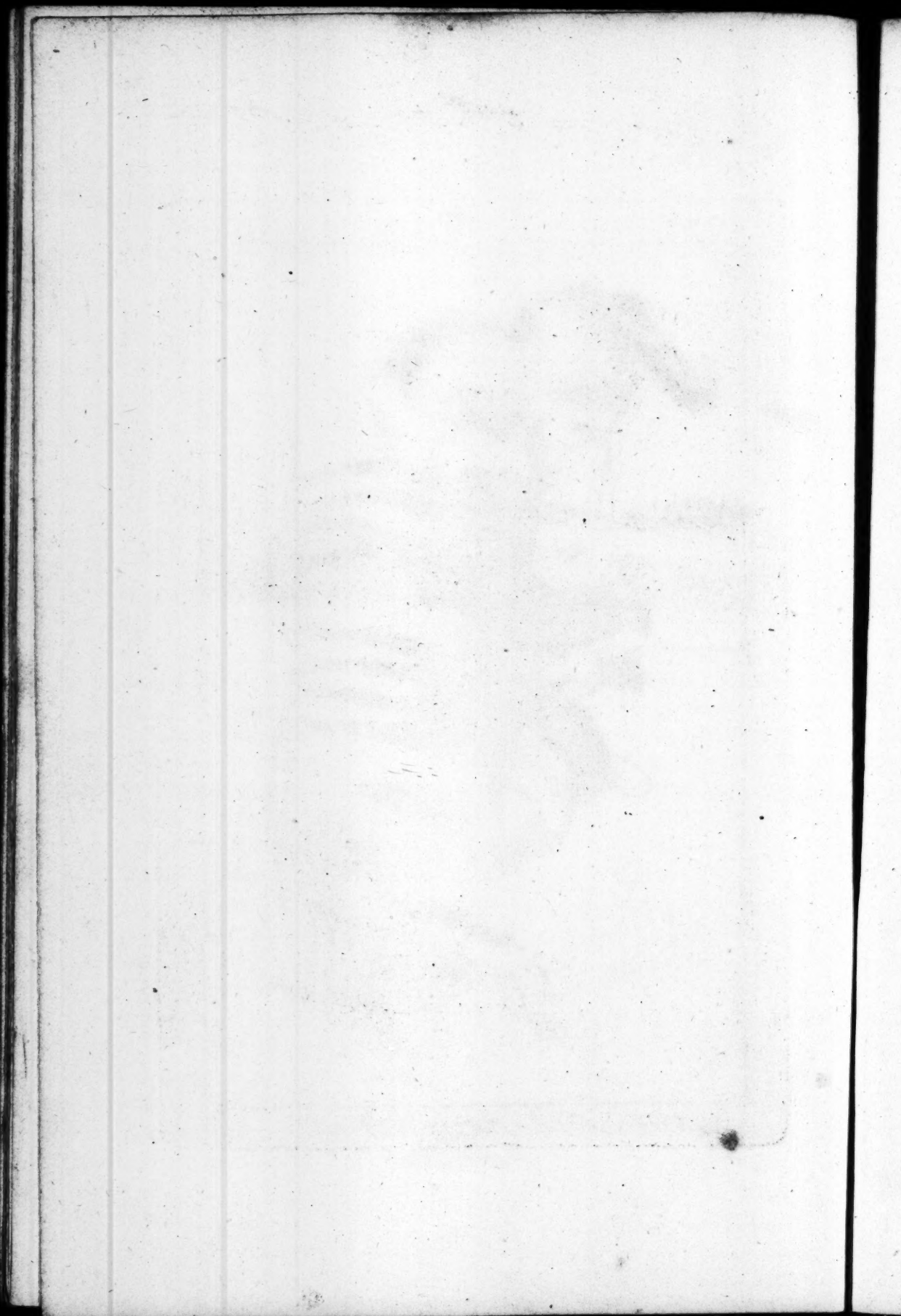


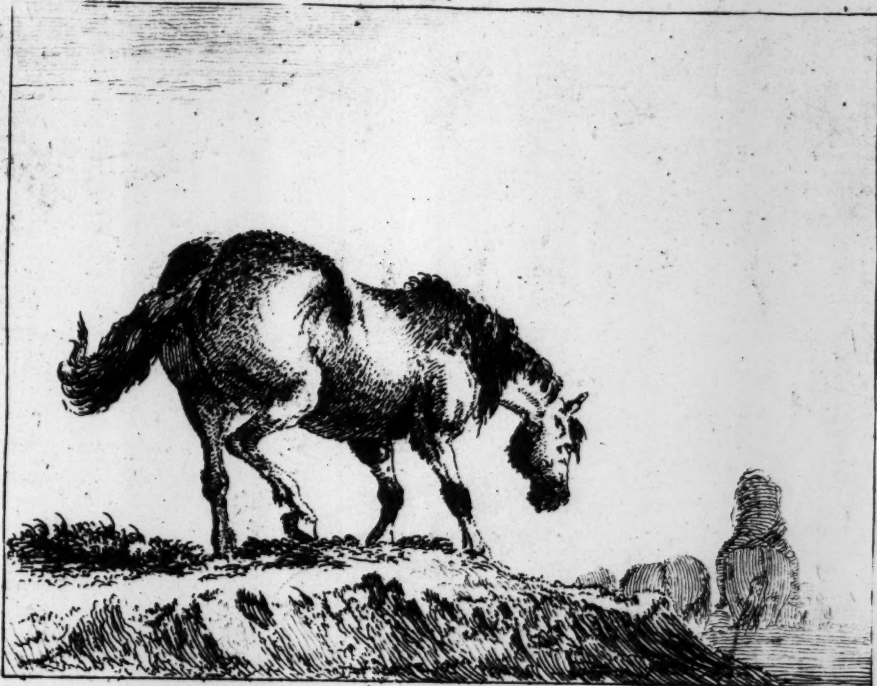












Dell' Bella Sculp.





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